

MICHAEL

Schenker



Chrysalis
Chrysalis Music Group

Edited by Milton Okun





CONTENTS

ARE YOU READY TO ROCK	41
ARMED AND READY	98
ATTACK OF THE MAD AXEMAN	132
CAPTAIN NEMO	88
CRY FOR THE NATIONS	58
DOCTOR DOCTOR	7
DOGS OF WAR	156
I'M GONNA MAKE YOU MINE	109
INTO THE ARENA	120
LIGHTS OUT	74
LOOKING FOR LOVE	17
ON AND ON	144
ROCK BOTTOM	174
ROCK MY NIGHTS AWAY	29
TRY ME	168
VICTIM OF ILLUSION	49
BIOGRAPHY	5
TABLATURE EXPLANATION	6



MICHAEL SCHENKER

Biography

Michael Schenker's guitar heroics with the Michael Schenker Group, UFO, and The Scorpions have earned him a place in the heavy metal hall of fame. *Guitar Player Magazine* concurs: "...his (Schenker's) fluid playing incorporates liquid screams, lightning-fast runs, a well-controlled vibrato, growls, and harmonics—all governed by a strong melodic sense that sings more of creativity than repetition."

The German guitarist has devoted nearly a decade to a non-stop touring and recording schedule. Schenker's virtuosity played an integral part on UFO's *Lights Out* and *Obsession* LPs, but he decided to leave UFO, as he had difficulty expressing his own ideas through the band. Schenker's solo career began with 1980's *The Michael Schenker Group* LP. He was warmly welcomed by fans during tours of America, Europe, and Japan. His touring band consisted of Gary Barden (vocals), Paul Raymond (rhythm guitar and keyboards), Chris Glen (bass), and Cozy Powell (drums). This line-up recorded the second Michael Schenker Group LP, *MSG*, and continued touring in Europe and Japan. This tour was committed to vinyl, and *One Night At Budokan* shot to #3 on the UK chart. (*One Night At Budokan* wasn't released in America.)

After the *One Night* triumph, Paul Raymond and Gary Barden left the band. The remaining members of the Michael Schenker Group listened to over 700 tapes of prospective vocalists and recruited Graham Bonnett. At the same time, Cozy Powell decided to retire from the band to concentrate on his love of racing cars (he has since joined Whitesnake). Powell's replacement was Ted McKenna, who had previously played drums with Rory Gallagher.

The Michael Schenker Group's third LP, *Assault Attack*, was produced by Martin Birch and was recorded during the summer of '82 at Le Chateau in France and Musicland Studio in Munich. The album featured Graham Bonnett's vocals, although he had already left the band. At a warm-up gig for the Reading Festival in August of that year, Schenker and Bonnett came to a mutual decision to part company. Gary Barden, who had left MSG six months earlier, agreed to rejoin the band and appear at Reading.

With the line-up finally stabilized, MSG finished 1982 on the road, then rehearsed new material, and went into Ridge Farm Studios to record *Built To Destroy*. Originally released in Europe a few months back, the American version of the album has been totally re-mixed by noted producer Jack Douglas, whose previous credits include John Lennon and Aerosmith. "The original version of the album didn't have the sound I wanted," Schenker states. "My manager suggested that we let Jack have a shot at remixing it, and the results are incredible." *Built To Destroy* features a line-up that includes vocalist Gary Barden, bassist Chris Glen, drummer Ted McKenna and keyboardist Andy Nye in addition to Schenker. Schenker has been preparing for his American invasion by playing a series of sold-out shows in Europe and Japan (where *Built To Destroy* reached #1 on the charts). MSG's American tour is planned for February.

Schenker's highest accolades come from other guitarists. Iron Maiden's Steve Harris says, "Schenker is one of the rock and roll greats. He has a style that a lot of guitarists try and copy. He'll go a blistering lead run down the neck and you'll hear every note as part of a melody." Klaus Meine (Scorpions), remarked, "Michael's never sounded better. Of course, I've known him for years, he was the original lead guitarist in Scorpions, but his guitar work these days is the best it's ever been."

TABLATURE EXPLANATION

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it: the word "½" for a half-step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.

Shake The symbol for a shake (or exaggerated vibrato) is . It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

Slide A slide up to a note looks like . Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up or down . In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off (P) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.

Hammer On (H) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

Abbreviations

means to repeat the preceding beat or one beat figure

is played

means to repeat the preceding measure

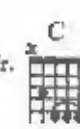
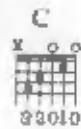
is played

means to repeat the preceding two measures

is played

DOCTOR DOCTOR

Words and Music by Michael Schenker and Phil Mogg



Medium tempo

Intro Dm

mp (keyboard part adapted for guitar)

C Bbmaj7

Am7 Dm

C Bbmaj7

Am7 Dm

(continue pattern)

Electric guitar in

Dm *mf* Bbmaj7 Am7 Full 3 Sl P 3 Sl

7 5 6 7 6 5 4

Dm *gliss pick* 3 3 3

5 6 7 6 5 4 3 2 1

Bbmaj7 Am7 P P wavy P

6 5 4 3 2 1 6 5 4 3 2 1

Dm Full Bbmaj7 Full Full Full Full

6 10 12 10 12 10 12 10 12 10 12 10

Am7 3 Dm

H P P

5 6 8 5 6 5 6

7 7 8 5 10 12 12 13 Sl

Bbmaj7 Am7 Full 1/2 3

Sl P Sl Full 1/2 P

12 10 12 10 10 13 10 16 10 12 10

Turn volume up

Dm Dm Bb (Slight feedback)

f (Slight feedback)

Sl Sl

12 3 5 7 7/8

C Dm

Sl II Sl

6-10 7 7/8 7 8 7

Double - time feel (♩ ♪ ♩ ♪) (12)

Chorus

Dm(5)

Bb5

F5



1 3. Doc - tor, doc - tor,
2. Doc - tor, doc - tor,

please,
please,

don't you know I'm
don't you know I



Shuffle feel)



C5

Dm(5)

Bb5

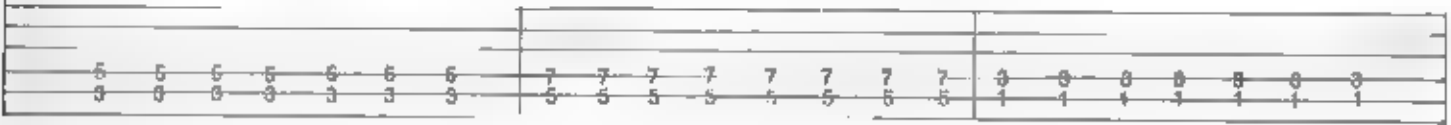


go - ing
just can't

fast...
last...

Doc - tor, doc - tor,
Doc - tor, doc - tor

please,
please,



F5

A5

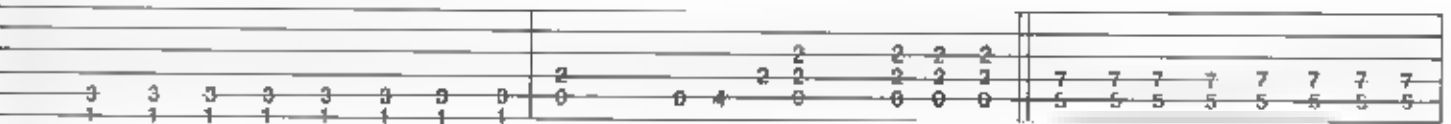
Verse
Dm(5)



don't you know I
don't you know I'm

just can't go - ing
last... fast...

1. She walked up to...
2. It's on - ly just...
3. But you... look...



Bb5

F5

C5

me
a mo - ment,
so an - gry

and real - ly
she's turn - in'
as I crawled a -

store - my cart
par - 8
cross your floor

H P

Dm5)

Bb5

F5

And then she start - ed
her a u - a - tion
song go - the stra -

to take my
for a nerv -

3rd time
to Coda

G5

A5

Dm5

Bb5

5

3

15

bod - y a - part
nerv - ous boy -
take an y more

Liv - in', lov - in', I'm on the run

S.

Sl

G5 A5 Dm(5) Bb5

so far a - way — from you, Lay n ov

9 9 7 7 12 12 12 12 8 8
 5 5 5 5 10 10 10 10 8 8
 Sl. Sl.

C5 F5 G5 A5 Dm(5)

I'm on the run so far a - way — from you

10 10 8 8 6 6 7 7 12 12 17
 10 10 3 3 4 4 7 7 10 10
 8 8 1 1 8 8 8 8

Sl.

2
 Dm(5) Bb5 C5 F5 G5 A5

7 7 9 9 5 5 9 9 5 5 7 7
 5 5 1 1 3 3 1 1 3 3 5 5
 5 5 4 4 5 5 5 5

Dm(5) Bb5 C5 F5

P.S.

G5 A5 Dm(5) D.S. al Coda

Coda Dm(5) Bb5 C5 F5 G5 A5

Lev - in', lov - in', I'm on the run so far a - way - from

you, Liv - in', lov - in' I'm on the run

P.S.

P.S.

so far a way from you.

G5 A5 Dm(5)

hold bend(s)

1/2 Full R Bb

1 2 Full R

hold bend(s)

Full

Cadenza
ad lib tempo



LOOKING FOR LOVE

Music by Michael Schenker and Gary Barden



Medium Rock beat

Intro

Verse

Em C D Em

1 Don't give me rea - sons when I know for sure,
 2 Hand me a friend - ship that puts me to the test,
 3 Al - ways un - feel - ing and some - times oh so cold.

C B Em C D

'cause I knew the an - swers be - fore I had
 then you would - n't be an - y bet - ter than all the
 The voice of my an - ger rings loud so I'm

G B B/A B C D

to rest go.
 to d _____

Don't say I'm just wast - ing my

time, what kind of a friend would you be? 'Cause

you know that bet - ter than I

Oh, I'm

Chorus

E5

D5

F5

D5

C5

look - ing for love,

ook - ing for a friend,

look - ing for love... in the end...

D5

E5

D5

E5

(I'm) look - ing for love...

You gon - na be my friend...

To Coda

D5

C5

Look - ing for love... in the end...

Guitar solo

Em D Ean C Em

Sl. P Sl.

D Em

3

H P Sl. P

C D Fm

Sl. Sl.

8va D

3

F#

F#

12 15 12 15 12 12 15 12 15 12 15 12

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a bass line indicated by a 'b' below the staff. The lyrics 'D En' are written above the staff. The second system continues the melody, with a 'b' below the staff. The lyrics 'H P' are written above the staff. The final system shows the melody continuing, with a 'b' below the staff. The lyrics 'S! P S! S!' are written below the staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The melody is in a simple, folk-like style, with a range of one octave. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The melody is in a simple, folk-like style, with a range of one octave. The score is written in a clear, legible font, with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The melody is in a simple, folk-like style, with a range of one octave.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, featuring a series of eighth and sixteenth notes, with some notes beamed together. The second system continues the melody, showing a descending scale-like passage. The score is accompanied by a guitar part, indicated by the 'Gtr.' label, which uses a six-string guitar staff with a capo on the first fret. The guitar part includes a series of chords and single notes, with some notes marked with a '1' indicating a first finger position. The overall style is a simple, folk-like melody.

The musical notation for the guitar solo is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). It begins with a melodic phrase marked 'P.L.' (Pick Legato) and includes a triplet of eighth notes. This is followed by a series of chords and single notes, some marked with a '3' indicating a triplet. The second system shows a bass staff with a key signature of one flat (Bb). It starts with a melodic phrase marked 'F.L.' (Fret Legato) and includes a triplet of eighth notes. This is followed by a series of chords and single notes, some marked with a '3' indicating a triplet. The notation concludes with a 'D.S. al Coda' instruction and a 'Pick slide' marking.

Coda

Look ing for love... You gon - na be my friend .

Look -ing for love... in the end... Look -ing for love... You

gon - na be my friend _ Look -ing for love... in the end _

Guitar Solo No 2

Em D Em C Fm

Sl P Sl Sl

I D

Im C Fm

D Fm D

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes grouped in threes, with a final group of four. Chord labels above the staff include E7, C Full, Full, Em, Full, and Full. The bottom staff shows fret numbers: 12, 14, 12, 12, 12, 16, 12, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12.

Second system of musical notation. The top staff continues the eighth-note sequence. Chord labels include D, Em, and D. A wavy line indicates a bend or vibrato, labeled Full. The bottom staff shows fret numbers: 12, 14, 12, 14, 12, 15, 12, 15, 12, 15, 12, 14, 12, 15, 12.

Third system of musical notation. The top staff continues the eighth-note sequence. Chord labels include Em, C, and Em. A wavy line indicates a bend or vibrato, labeled Full. The bottom staff shows fret numbers: 14, 15, 14, 15, 14, 17, 14, 15, 17, 15, 14, 15, 14, 17, 15, 15, 17, 14, 15, 14, 15.

Fourth system of musical notation. The top staff continues the eighth-note sequence. Chord labels include D, Em, D, and Em. A wavy line indicates a bend or vibrato, labeled Full. The bottom staff shows fret numbers: 14, 15, 17, 15, 0, 12, 15, 14, 17, 14, 17, 15, 18, 0, 22, 17.

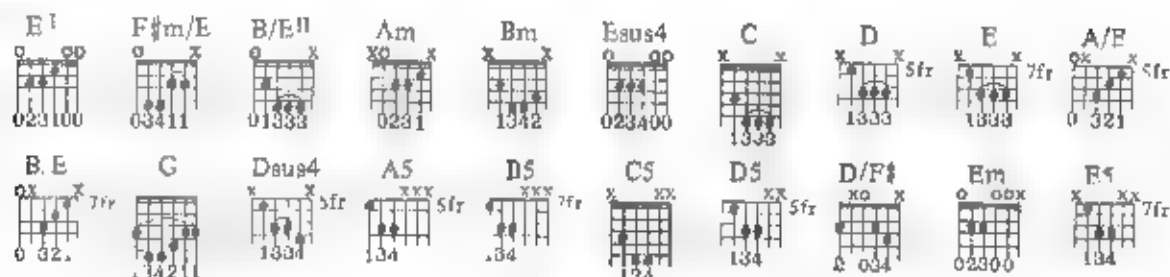
The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, with notes beamed in groups of three. Chords are indicated by letters above the staff: E, C, E, and F. The second system continues the melody on a single staff, with notes beamed in groups of three. Chords are indicated by letters above the staff: F, E, F, and E. The bottom system consists of a grand staff with a treble and bass clef. The bass line is written on a single staff, with notes beamed in groups of three. Chords are indicated by letters below the staff: F, E, F, and E. The score is a simple, folk-like melody with a clear harmonic structure.

[illegible]

The musical score is presented in two systems. The top system features a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "The Wind" are written below the notes. The bottom system shows the piano accompaniment, consisting of three staves: the right hand in treble clef and the left hand in bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f*, *p*, and *mf*. The tempo marking "Allegretto" is visible at the beginning.

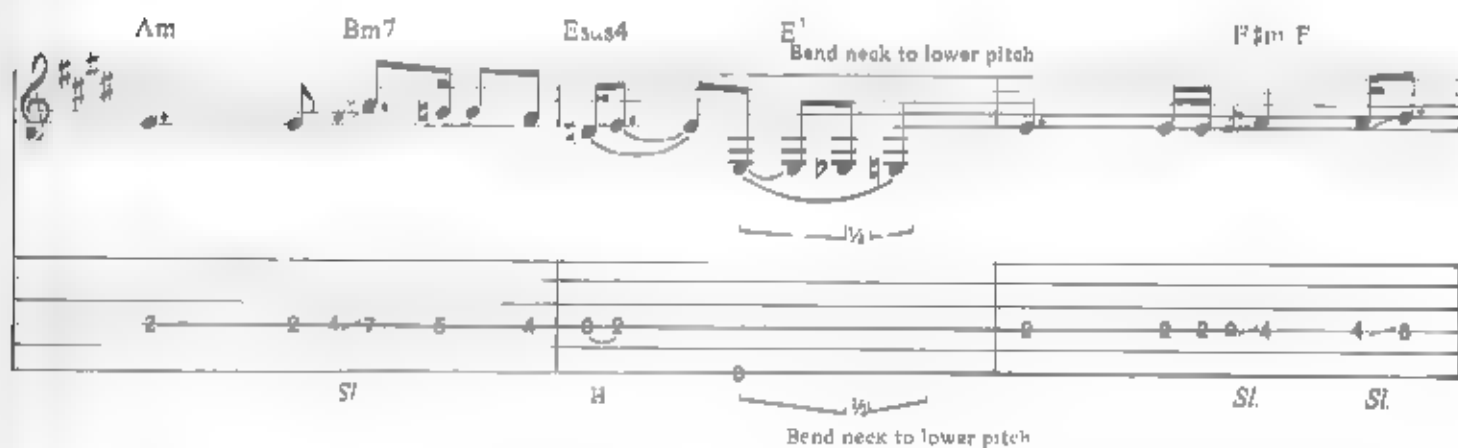
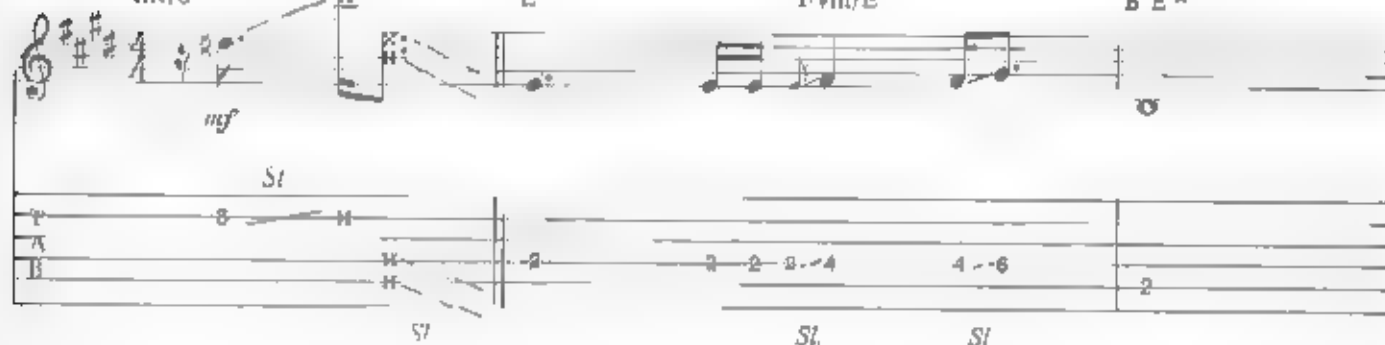
ROCK MY NIGHTS AWAY

Words and Music by Gary Barlow and Andy Nye



Moderately slow

Intro



Copyright © 1983 Warner Brothers Music Ltd. and Paper Music Ltd.
This Arrangement Copyright © 1986 Warner Brothers Music and Paper Music Ltd.
All rights on behalf of Warner Brothers Music Ltd. for the Western Hemisphere,
except Brazil administered by Warner Brothers Music Corp.
All Rights Reserved Used by Permission

**Bright Rock bent
Keyboards**

[illegible]

Dsus4 D F A E B E E A/E B E

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and guitar. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the guitar accompaniment is in the bass clef. The score includes a key signature change to D major (two sharps) for the final section. The guitar part features a complex rhythm with many beamed sixteenth notes and rests. The score ends with a double bar line.

She's squeez ing out the best in me - I know - oh I

don't want to let her go.

1 She makes me feel a
 2 The light - ning on ly

lit - tle spe - cial, yeah -
 struck me once and oh -

Nev - er keeps it to her - self
 you can strike me an - y - time

Real - ly does the things I like, oh oh -
 Cause when I got you all a - lone, look out -

— don't wan - na let her go.
 — won't ev - er let you go.

1 3. The more you give -
 2. The more I get -

— to me, girl,
 — to know you,

you're dav to dav

it's ver - y hard to stay a - way
 You've got me so I just can't sleep.

And when I'm sad and lone - ly,
 'Cause when I'm sad and lone - ly,

Chords: C D F# Em D5 C5 7 Chorus D5

far from home, who's gon-na rock my rights a-way?
 from day to day, who's gon-na

Chords: E A5 B5 E A5 B5 C G D Dsus4 D

Chords: E A5 B5 E A5 B5 C C D A

2. Chorus D5

rock my rights a-way?

C G D Dsus4 D E A/E B/E

E A/E B/E C G D A

Guitar solo E F#m/F B

A D E

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4. This is followed by a half note G4, a half note F#4, and a half note E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. The system concludes with a quarter note A3, a quarter note G3, and a quarter note F#3. The chord progression is indicated by the letters 'B' and 'Am' above the staff. The bass line is represented by a single line with a treble clef, showing a sequence of whole notes: G3, A3, B3, A3, G3, F#3, E3, D3, C3, B2, A2, and G2.

The first system of musical notation for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords Bm7, C, and D are indicated. The melody consists of the following notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (quarter), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (quarter), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (quarter), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (quarter), D-5 (half), C-5 (half), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (quarter), D-6 (half), C-6 (half), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (quarter), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (quarter), D-8 (half), C-8 (half), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (quarter), D-9 (half), C-9 (half), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (quarter), D-10 (half), C-10 (half), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (quarter), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (quarter), D-12 (half), C-12 (half), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (quarter), D-13 (half), C-13 (half), B-14 (quarter), A-14 (quarter), G-14 (quarter), F#-14 (quarter), E-14 (quarter), D-14 (half), C-14 (half), B-15 (quarter), A-15 (quarter), G-15 (quarter), F#-15 (quarter), E-15 (quarter), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (quarter), F#-16 (quarter), E-16 (quarter), D-16 (half), C-16 (half), B-17 (quarter), A-17 (quarter), G-17 (quarter), F#-17 (quarter), E-17 (quarter), D-17 (half), C-17 (half), B-18 (quarter), A-18 (quarter), G-18 (quarter), F#-18 (quarter), E-18 (quarter), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (quarter), F#-19 (quarter), E-19 (quarter), D-19 (half), C-19 (half), B-20 (quarter), A-20 (quarter), G-20 (quarter), F#-20 (quarter), E-20 (quarter), D-20 (half), C-20 (half), B-21 (quarter), A-21 (quarter), G-21 (quarter), F#-21 (quarter), E-21 (quarter), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (quarter), F#-22 (quarter), E-22 (quarter), D-22 (half), C-22 (half), B-23 (quarter), A-23 (quarter), G-23 (quarter), F#-23 (quarter), E-23 (quarter), D-23 (half), C-23 (half), B-24 (quarter), A-24 (quarter), G-24 (quarter), F#-24 (quarter), E-24 (quarter), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (quarter), F#-25 (quarter), E-25 (quarter), D-25 (half), C-25 (half), B-26 (quarter), A-26 (quarter), G-26 (quarter), F#-26 (quarter), E-26 (quarter), D-26 (half), C-26 (half), B-27 (quarter), A-27 (quarter), G-27 (quarter), F#-27 (quarter), E-27 (quarter), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (quarter), F#-28 (quarter), E-28 (quarter), D-28 (half), C-28 (half), B-29 (quarter), A-29 (quarter), G-29 (quarter), F#-29 (quarter), E-29 (quarter), D-29 (half), C-29 (half), B-30 (quarter), A-30 (quarter), G-30 (quarter), F#-30 (quarter), E-30 (quarter), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (quarter), F#-31 (quarter), E-31 (quarter), D-31 (half), C-31 (half), B-32 (quarter), A-32 (quarter), G-32 (quarter), F#-32 (quarter), E-32 (quarter), D-32 (half), C-32 (half), B-33 (quarter), A-33 (quarter), G-33 (quarter), F#-33 (quarter), E-33 (quarter), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (quarter), F#-34 (quarter), E-34 (quarter), D-34 (half), C-34 (half), B-35 (quarter), A-35 (quarter), G-35 (quarter), F#-35 (quarter), E-35 (quarter), D-35 (half), C-35 (half), B-36 (quarter), A-36 (quarter), G-36 (quarter), F#-36 (quarter), E-36 (quarter), D-36 (half), C-36 (half), B-37 (quarter), A-37 (quarter), G-37 (quarter), F#-37 (quarter), E-37 (quarter), D-37 (half), C-37 (half), B-38 (quarter), A-38 (quarter), G-38 (quarter), F#-38 (quarter), E-38 (quarter), D-38 (half), C-38 (half), B-39 (quarter), A-39 (quarter), G-39 (quarter), F#-39 (quarter), E-39 (quarter), D-39 (half), C-39 (half), B-40 (quarter), A-40 (quarter), G-40 (quarter), F#-40 (quarter), E-40 (quarter), D-40 (half), C-40 (half), B-41 (quarter), A-41 (quarter), G-41 (quarter), F#-41 (quarter), E-41 (quarter), D-41 (half), C-41 (half), B-42 (quarter), A-42 (quarter), G-42 (quarter), F#-42 (quarter), E-42 (quarter), D-42 (half), C-42 (half), B-43 (quarter), A-43 (quarter), G-43 (quarter), F#-43 (quarter), E-43 (quarter), D-43 (half), C-43 (half), B-44 (quarter), A-44 (quarter), G-44 (quarter), F#-44 (quarter), E-44 (quarter), D-44 (half), C-44 (half), B-45 (quarter), A-45 (quarter), G-45 (quarter), F#-45 (quarter), E-45 (quarter), D-45 (half), C-45 (half), B-46 (quarter), A-46 (quarter), G-46 (quarter), F#-46 (quarter), E-46 (quarter), D-46 (half), C-46 (half), B-47 (quarter), A-47 (quarter), G-47 (quarter), F#-47 (quarter), E-47 (quarter), D-47 (half), C-47 (half), B-48 (quarter), A-48 (quarter), G-48 (quarter), F#-48 (quarter), E-48 (quarter), D-48 (half), C-48 (half), B-49 (quarter), A-49 (quarter), G-49 (quarter), F#-49 (quarter), E-49 (quarter), D-49 (half), C-49 (half), B-50 (quarter), A-50 (quarter), G-50 (quarter), F#-50 (quarter), E-50 (quarter), D-50 (half), C-50 (half), B-51 (quarter), A-51 (quarter), G-51 (quarter), F#-51 (quarter), E-51 (quarter), D-51 (half), C-51 (half), B-52 (quarter), A-52 (quarter), G-52 (quarter), F#-52 (quarter), E-52 (quarter), D-52 (half), C-52 (half), B-53 (quarter), A-53 (quarter), G-53 (quarter), F#-53 (quarter), E-53 (quarter), D-53 (half), C-53 (half), B-54 (quarter), A-54 (quarter), G-54 (quarter), F#-54 (quarter), E-54 (quarter), D-54 (half), C-54 (half), B-55 (quarter), A-55 (quarter), G-55 (quarter), F#-55 (quarter), E-55 (quarter), D-55 (half), C-55 (half), B-56 (quarter), A-56 (quarter), G-56 (quarter), F#-56 (quarter), E-56 (quarter), D-56 (half), C-56 (half), B-57 (quarter), A-57 (quarter), G-57 (quarter), F#-57 (quarter), E-57 (quarter), D-57 (half), C-57 (half), B-58 (quarter), A-58 (quarter), G-58 (quarter), F#-58 (quarter), E-58 (quarter), D-58 (half), C-58 (half), B-59 (quarter), A-59 (quarter), G-59 (quarter), F#-59 (quarter), E-59 (quarter), D-59 (half), C-59 (half), B-60 (quarter), A-60 (quarter), G-60 (quarter), F#-60 (quarter), E-60 (quarter), D-60 (half), C-60 (half), B-61 (quarter), A-61 (quarter), G-61 (quarter), F#-61 (quarter), E-61 (quarter), D-61 (half), C-61 (half), B-62 (quarter), A-62 (quarter), G-62 (quarter), F#-62 (quarter), E-62 (quarter), D-62 (half), C-62 (half), B-63 (quarter), A-63 (quarter), G-63 (quarter), F#-63 (quarter), E-63 (quarter), D-63 (half), C-63 (half), B-64 (quarter), A-64 (quarter), G-64 (quarter), F#-64 (quarter), E-64 (quarter), D-64 (half), C-64 (half), B-65 (quarter), A-65 (quarter), G-65 (quarter), F#-65 (quarter), E-65 (quarter), D-65 (half), C-65 (half), B-66 (quarter), A-66 (quarter), G-66 (quarter), F#-66 (quarter), E-66 (quarter), D-66 (half), C-66 (half), B-67 (quarter), A-67 (quarter), G-67 (quarter), F#-67 (quarter), E-67 (quarter), D-67 (half), C-67 (half), B-68 (quarter), A-68 (quarter), G-68 (quarter), F#-68 (quarter), E-68 (quarter), D-68 (half), C-68 (half), B-69 (quarter), A-69 (quarter), G-69 (quarter), F#-69 (quarter), E-69 (quarter), D-69 (half), C-69 (half), B-70 (quarter), A-70 (quarter), G-70 (quarter), F#-70 (quarter), E-70 (quarter), D-70 (half), C-70 (half), B-71 (quarter), A-71 (quarter), G-71 (quarter), F#-71 (quarter), E-71 (quarter), D-71 (half), C-71 (half), B-72 (quarter), A-72 (quarter), G-72 (quarter), F#-72 (quarter), E-72 (quarter), D-72 (half), C-72 (half), B-73 (quarter), A-73 (quarter), G-73 (quarter), F#-73 (quarter), E-73 (quarter), D-73 (half), C-73 (half), B-74 (quarter), A-74 (quarter), G-74 (quarter), F#-74 (quarter), E-74 (quarter), D-74 (half), C-74 (half), B-75 (quarter), A-75 (quarter), G-75 (quarter), F#-75 (quarter), E-75 (quarter), D-75 (half), C-75 (half), B-76 (quarter), A-76 (quarter), G-76 (quarter), F#-76 (quarter), E-76 (quarter), D-76 (half), C-76 (half), B-77 (quarter), A-77 (quarter), G-77 (quarter), F#-77 (quarter), E-77 (quarter), D-77 (half), C-77 (half), B-78 (quarter), A-78 (quarter), G-78 (quarter), F#-78 (quarter), E-78 (quarter), D-78 (half

Key signature: two sharps (F# and C#). Chords: Dsus4, D, E5, A5, B5.

First system: Treble clef, guitar staff. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). Fingering: (14) 12 14 14 12 14. Technique: Pull (on D5), Pull (on C#5), Pull (on B4), Pull (on A4).

Second system: Bass clef, guitar staff. Notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C#4 (quarter), D4 (quarter). Fingering: 12 16 14 12 14 12 12 14. Technique: Pull (on D4), Pull (on C#4), Pull (on B3), Pull (on A3).

Chords: F#5, A5, B5, C, D.

First system: Treble clef, guitar staff. Notes: F#5 (quarter), A5 (quarter), B5 (quarter), C (quarter), D (quarter). Fingering: 12 16 14 12 14 12 12 14. Technique: Pull (on D), Pull (on C), Pull (on B), Pull (on A).

Second system: Bass clef, guitar staff. Notes: F#3 (quarter), A3 (quarter), B3 (quarter), C (quarter), D (quarter). Fingering: 12 16 14 12 14 12 12 14. Technique: Pull (on D), Pull (on C), Pull (on B), Pull (on A).

Chords: A, Verse, A5, B5.

First system: Treble clef, guitar staff. Notes: A (quarter), B (quarter), C# (quarter), D (quarter), E (quarter), F# (quarter), G# (quarter), A (quarter). Fingering: 12 16 14 12 14 12 12 14. Technique: Pull (on A), Pull (on G#), Pull (on F#), Pull (on E).

Second system: Bass clef, guitar staff. Notes: A (quarter), B (quarter), C# (quarter), D (quarter), E (quarter), F# (quarter), G# (quarter), A (quarter). Fingering: 12 16 14 12 14 12 12 14. Technique: Pull (on A), Pull (on G#), Pull (on F#), Pull (on E).

Chords: E, A5, B5, C, G, D, Dsus4, D.

First system: Treble clef, guitar staff. Notes: E (quarter), F# (quarter), G# (quarter), A (quarter), B (quarter), C# (quarter), D (quarter), E (quarter). Fingering: 12 16 14 12 14 12 12 14. Technique: Pull (on E), Pull (on D), Pull (on C), Pull (on B).

Second system: Bass clef, guitar staff. Notes: E (quarter), F# (quarter), G# (quarter), A (quarter), B (quarter), C# (quarter), D (quarter), E (quarter). Fingering: 12 16 14 12 14 12 12 14. Technique: Pull (on E), Pull (on D), Pull (on C), Pull (on B).

E A5 B5 E A5 B5

She's squeez - in' out the best in me, I know.

C G D A D.S. al Coda

I don't wan - na let her go.

Coda Guit. solo No. 2

D5 E Esus4 E Esus4 E

rock my necks a - way

Full Full Full Full

Full Full Full Full Sl

C D G D.F#

Sl P P Sl

5 8 7 5 8 5 7 8 7 5 7 8 12 15 14 12 15

D
Sva-.....

E

Fu

Sva

C

D

Fu

begin fade

Fu

1 2

G D F# Lm D P C

Sva-.....

1 2

A.H. A.H.

1/2

Sl

D

Sva-.....

Fu

Fu

Sva

Sl

Fade out

words and Music by Michael Schenker and Gary Barden

Main title

Fig. A

Intro

45

C5 A

1.5

115

151

00.1

Leah

Verse

A5
Fig. A

C5 A

G5

D5

A5



C5 A

G5

D5

A5
Fig. A

C5 A

G5

D5



You know the sound,
2. There's no mis-take,

you got the feel - ing,
no de - ny - ing

A5

C5 A

G5

D5

A5
Fig. A



you know there's no go - ing back
we're just — one of a kind.

It's all you see,
There's no con-cept,

C5 A

G5

D5

A5



all you be - lieve, —
seems like we're all black sheep,

you must have that
ah, hid - ing our

C5 A

G5

D5

A5
Fig. A

C5 A

G5

D5



sound
I, me,

You got - ta rock
You wan - na rock

and get down, —
and get down? —

yeah —
Yeah!

A5

C5 A

G5

D5

A5
Fig. A



Some cra - zy dreams
You love that sound

make your head spin round — Let's rock
makes our heads spin round and round Let's rock

and get down! —
and get down! —

C5 A

G5

D5

A5

C5 A

C5

D5



You heard the word,
I said the word,

now it's all o ver town
now gath er a - round —

Am G5 Am G5 Am G5 D5

1 3 Out in the streets...
2 Out in the streets...

the kids stand 'n' wait
the lights hit the name-

10 5 10 5 10 5 7
12 5 12 5 12 5 7
Sl. Sl. Sl.

Am G5 Am G5

their less time, _____
crowd, _____

Tell me how do you feel? _____
black and sil - ver mys - tique. _____

10 5 10 5 5
12 5 12 5 5
Sl. Sl.

Am G5 D5 Chorus E5 G5/B D5

Do you wan - na rock to - night?
Beam, on a face with grace and shout

10 5 7 5 12 7 7
12 5 7 5 12 7 7
Sl. X X X X

E5 D5 E5 G5 E D5 E5 D5

Are you read - y? Are you read-y to rock?

E5 G5/E D5 E5 D5 To Coda E5 G5 D5

Tell me you're read - y Oh

2

A5

Oh yeah!

Solo

C#
trich

F
Sup -

Full Full (Chippy) DS al Coda

Sl

Coda

E5 G5/E D5

Tell me you're ready to rock!

Sl Sl

E5

G5/E

D5

Are you ready?

(Pull out of mix)



and Music by Gary Barden and Michael Schenker

and Music by Gary Barden and Michael Schenker



extra

The musical score for 'The Rose Tree' is presented on a single page. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a repeat sign at the beginning. The lyrics are written below the staff, aligned with the notes. The score includes a final measure with a double bar line and a repeat sign. The page is numbered '1' in the bottom right corner.

Fig. A

[illegible]

been band-ed by the flame _____
but look in - to my eyes _____

The first staff of music is in treble clef and 2/4 time. It begins with a key signature of one sharp (F#). The melody starts on E4, moves to D4, then E4, and continues with a series of eighth and sixteenth notes. The staff is labeled with 'E', 'D', 'E', 'D', 'E', and 'D' above the notes, indicating the pitch sequence.

I have to run for love - er
The silent world is laugh - ing.

can't stand the pain, -
(the) mirror nev - er 1 es

The

Copyright © 1980 Schenker Songs Ltd
This Arrangement Copyright © 1986 Schenker Songs Ltd
All rights in the United States and Canada controlled by Rara Blue Music Inc.
International Copyright Secured All Rights Reserved

Chorus

F#5



screams are loud but then he can't hear, (The)



Muted



night-mare shows his face then dis - ap - pears.



Muted

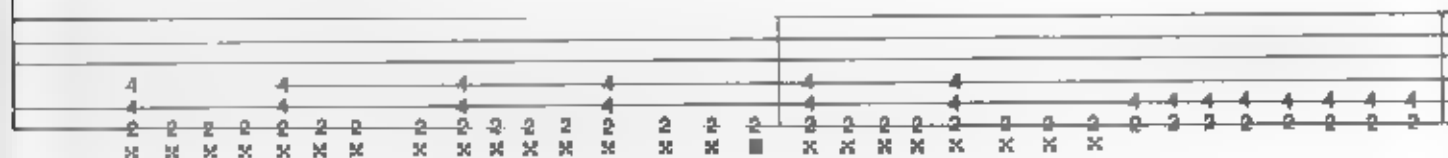


Fig. A

F

D

E

D

E

D

To Coda



Ooh, vic - tim of il - lu - sion'

Ooh, vic - tim of il - lu -

Chorus

E D

son

2

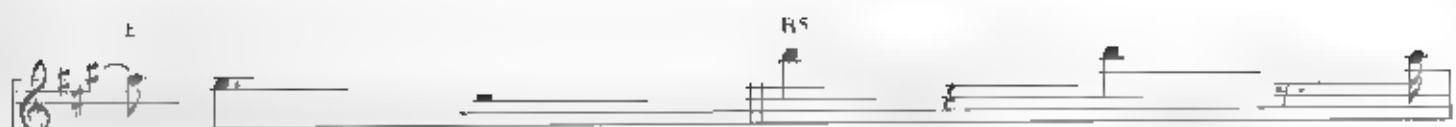
Muted

Chorus


F.g. A

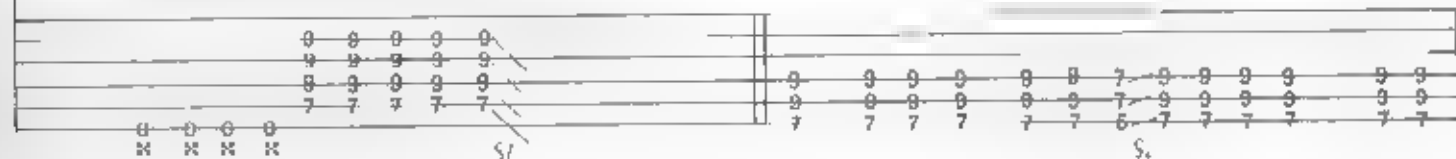
E D E D F D

Ooh. vic-tim of - fi - lu - sion ooh, vic tim of - lu lu



 son Down, down, you









 got - ta find a way, 'cause if you don't be lieve in what you're see - ing now,

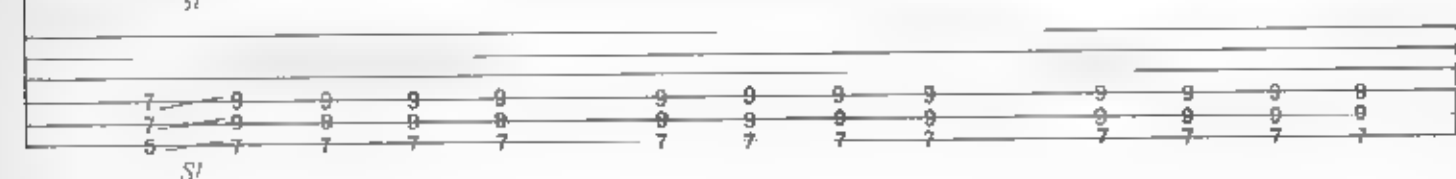






 there's noth - ing more to say



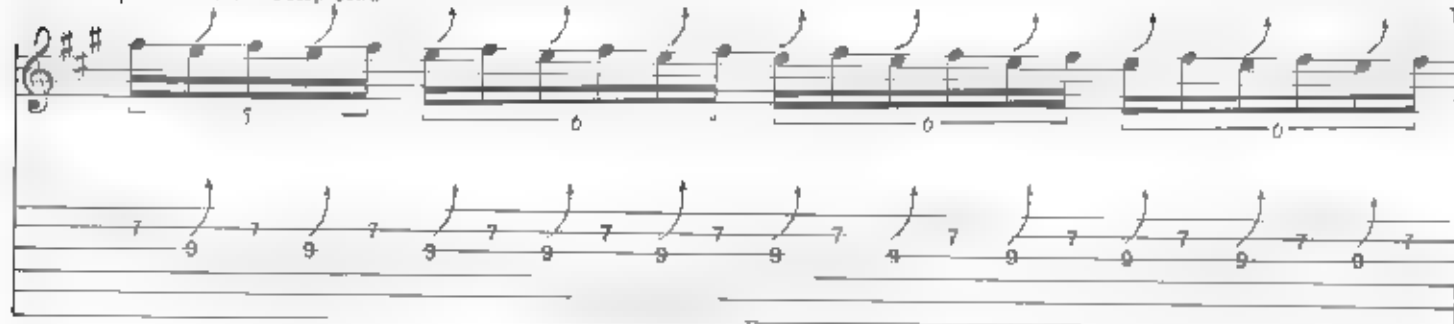


Guitar solo

C#5

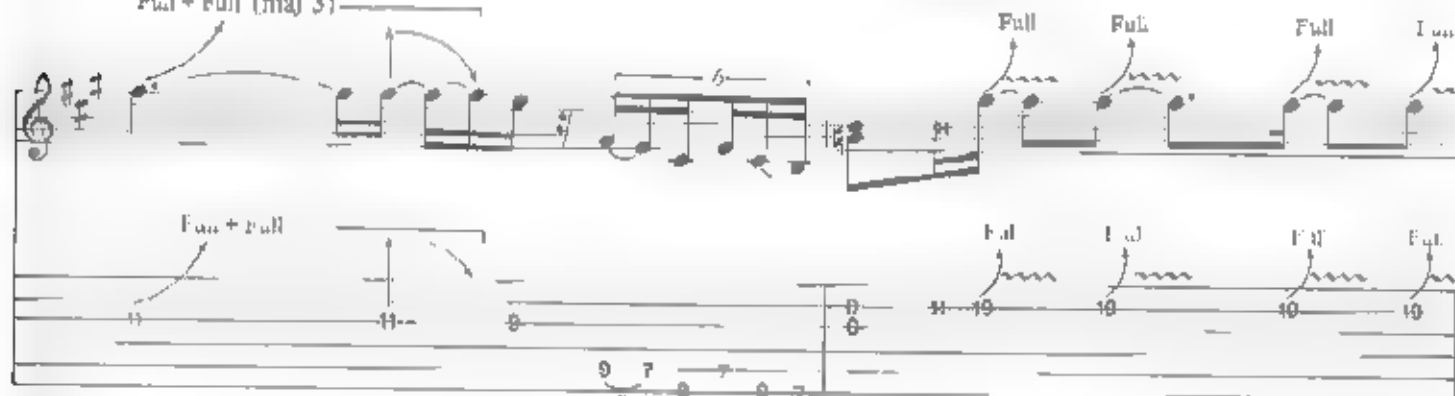


Less than 1/2 step bend

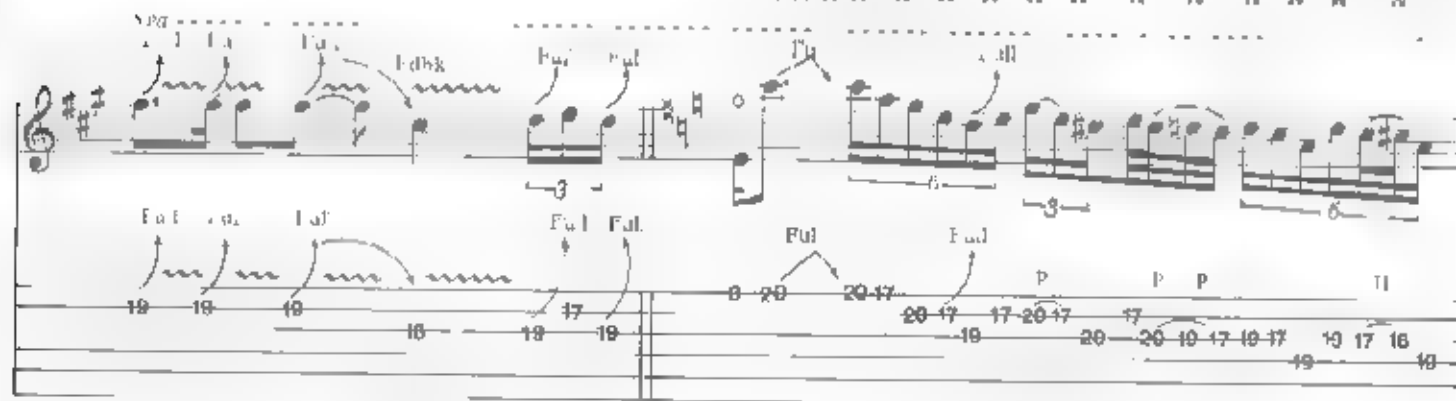


Full + Full (maj 3)

Full =

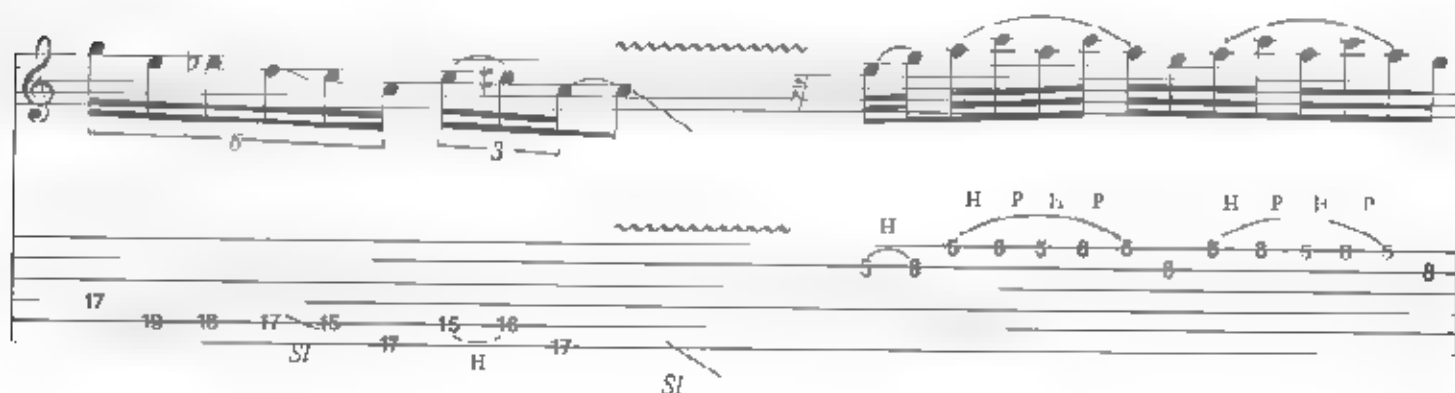


A5



Add fdbk on
slow release

1700



First system of musical notation. Treble clef, key of D major. The first staff shows a sequence of eighth notes with slurs and accents. The second staff shows fret numbers (5, 8, 5, 8, 5, 6, 8, 5, 8, 5) with slurs and accents. The third staff shows a sequence of eighth notes with slurs and accents. The fourth staff shows a sequence of eighth notes with slurs and accents.

Second system of musical notation. Treble clef, key of D major. The first staff shows a sequence of eighth notes with slurs and accents. The second staff shows fret numbers (5, 7, 5, 7, 8, 6, 8, 7, 8, 7, 5, 7) with slurs and accents. The third staff shows a sequence of eighth notes with slurs and accents. The fourth staff shows a sequence of eighth notes with slurs and accents.

Third system of musical notation. Treble clef, key of D major. The first staff shows a sequence of eighth notes with slurs and accents. The second staff shows fret numbers (12, 15, 12, 15) with slurs and accents. The third staff shows a sequence of eighth notes with slurs and accents. The fourth staff shows a sequence of eighth notes with slurs and accents.

Fourth system of musical notation. Treble clef, key of D major. The first staff shows a sequence of eighth notes with slurs and accents. The second staff shows fret numbers (12, 14, 12, 14, 14, 12, 14, 12, 14, 14, 12, 14) with slurs and accents. The third staff shows a sequence of eighth notes with slurs and accents. The fourth staff shows a sequence of eighth notes with slurs and accents.

E 8va

D

Fig. A

1/2 2 3

1 2 1/2 P P P

E 8va

D loco

F

D

(1/2) (1/2)

(1/2) (1/2) St.

St.

Muted

E

D

DS al Coda

Coda

So. 2 "Ostro"

Fig. A

E D E D E D

stion1

Full 1/2 1/2

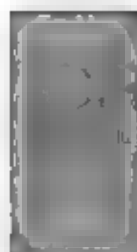
Full 1/2 1 2

Fig A

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some handwritten annotations and a 'P' marking in the bass line. The score is divided into two systems by a double bar line.

[illegible][illegible]

[illegible]



CRY FOR THE NATIONS

Music by Michael Schenker and Gary Barden

Chord diagrams for guitar:

- C III: 1 3 3 3 1
- G: 1 3 4 2 1 1
- D: 1 3 3 3 1
- Am: 1 3 4 1 1 1
- C: 1 3 4 2 1 1
- F: 1 3 4 2 1 1
- E: 0 2 3 1 0 0
- E5: 0 2 3
- C5: 1 3 4
- G5: 1 3 4
- D5: 1 3 4

Medium tempo
Intro

Intro musical notation (treble clef, 4/4 time):

Chords: C II, G, D

Keyboard synthesizer (harpsichord tone) musical notation (treble clef, 4/4 time):

Notes: 6, 6, 6, 8, 7, 5, 5, 7, 5, 7, 6, 7

Note: Keyboard part adapted for guitar—use clean tone with octave divider to simulate synth tone

Musical notation (treble clef, 4/4 time):

Chords: C III, C, D, C III, G, D

2nd time. (Diving Synth effect.) G

Musical notation (treble clef, 4/4 time):

1. D

2. (G) Missile diving (Explosion) (Rumble)

Musical notation (treble clef, 4/4 time):

Medium Rock beat

Am 7)

Intro

Rhythm guitar

Fig. A

(Feedback Sustained)

Lead guitar

Full

Continuous bend & release of note while sustaining (controlled feedback)

Am 7)

Fig. A

Full

(Feedback Sustained)

Continuous feedback

Verse

Am 7

1. A time of fear so long a-go a-lived a man in sa-
2. A flash of light fills the night and chills the blood in his-

Muted

Muted

Lead guitar plays fills
during 2nd verse →

Fu.

ion
veins

(And) in his dark- and mag-ic room
Will the pow-er pos-sess his mind

Muted

P

Fu.

Fu 1

3

1 2 Fu

2 Fu 2

3

Pre chorus

Am(7)

G

he gazed on times to come
and keep his soul in chains?

Al. is then
Al. is then

Muted →

Pull

Slow release

Pull

Slow release

re - vealed, and vi - sions on wa - ter speak true
re - vealed, (and) tears that he shed were for

8 pa

Full

2

Full

1 2

20

C G D Am(7)

Cry o the na lions

Full (Lead guitar fil. Rhythm guitar plays **F R A**)

Strong noise

C G D Am(7)

Cry

10 17 19 17

Am(7) C C D E5

na ons y o

Full 20 20 17 20 19 17 19 19

Chorus No. 2

Am(7) C G D Am(7)

Cry ————— for the na — tions!

8va —————

Full (Hold bend)

Full (Sustain)

Full (Sustain)

15 15

Rhythm guitar continues **Fig. A**

C G D Am(7) C G D

Oh, ————— cry ————— for —————

8va —————

Full

Full

Full p 13-15

Full p 15-16

Full p 13-15

Am(7) C G Bridge C5 G5 D5

na — tions! ————— Bat-tles of kings and of fools.

Full loco

Full

7 5 7

5 5 5 5 7

Am D Am Full Full D Full

8-6-3-5-3 5-3-2-3-5 3-6-7-5-7 5-7-5-5-8

A1 D Am Full + Full M3 Full + Full M3 D Open harm

5-8-5-8 5-12-10-13-10 13-18-10-18-10 12-10-12-10-10

Major third bend

Am D Am Full 1/2 D

8-10-8-10 6-7-8-10-8 8-10-8-10-8 8-7-9-7-6

D Full 3 3 Full 3 Full 3 Full 3 Full 3

8-8-8-8-5 5-7-7-5-5 5-7-7-5-5 0-0-0-0-0

* Note S' slightly less than a semitone bend

Instruments Bridge (and vocal effects high screams, etc.)

G **D**

The diagrams illustrate various guitar techniques for G and D chords, including bends, releases, and vibrato. The techniques are categorized by the chord being played (G or D) and the specific effect being demonstrated.

Techniques shown:

- Am** (A minor) and **D** (D major) chord shapes.
- Full** (full bend), **1/2** (half bend), **1/3** (third bend), **2/2** (second bend), **Full + 1/2** (full bend plus half bend), **Full + Full** (full bend plus full bend), **Full + Full** (full bend plus full bend), **M3** (major third), **V** (vibrato).
- Hold bend** (holding the bend).
- Slow bend** (slowly bending the string).
- Slow release** (slowly releasing the bend).
- P.S.** (power stroke).
- P** (pick).

Diagram 1 (G): Shows a G chord with a full bend on the 2nd string, followed by a half bend on the 3rd string, and a full bend on the 4th string. The bass staff shows fret numbers 5, 6, 5, 3, 5, 5.

Diagram 2 (D): Shows a D chord with a full bend on the 2nd string, followed by a half bend on the 3rd string, and a full bend on the 4th string. The bass staff shows fret numbers 20, 17, 20, 17, 20, 17.

Diagram 3 (G): Shows a G chord with a full bend on the 2nd string, followed by a half bend on the 3rd string, and a full bend on the 4th string. The bass staff shows fret numbers 10, 5, 8, 7, 6, 7, 2.

Diagram 4 (D): Shows a D chord with a full bend on the 2nd string, followed by a half bend on the 3rd string, and a full bend on the 4th string. The bass staff shows fret numbers 5, 5, 5, 3, 5, 3.

"Outro" (Outchorus)

Am C G D Am

Cry for the na - tions'

T.G. A

(Guitar solo continues behind vocal reprise)

C G D All C G D

(ah) Cry for the

Slow cord

Slow bend

Am C G D Vocals

na - tions!

(ah)

Continue vamp:ng
voca. chorus

r

Vocals
continue
(chorus)
Am

First system of musical notation. The vocal line (treble clef) shows a melody starting on a whole note, followed by eighth notes, and ending with a half note. The guitar line (treble clef) shows fret numbers: 6, 7, 5, 7, 5, 7, 5, 5. There are 'Sl' (slide) markings under the 6th and 7th frets. The second measure of the guitar line has fret numbers 7, 5, 5, 7, 5, 5, 5, 9. There are 'Sl' markings under the 7th and 5th frets. Above the guitar line, there are labels 'C' and 'D' with arrows pointing to specific notes, and 'Full' labels with arrows pointing to specific notes.

Chord progression sim till end

Second system of musical notation. The vocal line (treble clef) shows a melody starting on a whole note, followed by eighth notes, and ending with a half note. The guitar line (treble clef) shows fret numbers: 7, 5, 5, 7, 5, 5, 5, 9. There are 'Sl' (slide) markings under the 7th and 5th frets. Above the guitar line, there are labels 'Full + 1/2' and 'Full + 1 2' with arrows pointing to specific notes. The second measure of the guitar line has fret numbers 7, 5, 5, 7, 5, 5, 5, 9. There are 'Sl' markings under the 7th and 5th frets.

Third system of musical notation. The vocal line (treble clef) shows a melody starting on a whole note, followed by eighth notes, and ending with a half note. The guitar line (treble clef) shows fret numbers: 20, 20, 20, 20, 20, 20, 20, 20. There are 'Sl' (slide) markings under the 20th fret. Above the guitar line, there are labels 'Full' and 'Full + 1/2' with arrows pointing to specific notes. The second measure of the guitar line has fret numbers 20, 20, 20, 20, 20, 20, 20, 20. There are 'Sl' markings under the 20th fret.

Fourth system of musical notation. The vocal line (treble clef) shows a melody starting on a whole note, followed by eighth notes, and ending with a half note. The guitar line (treble clef) shows fret numbers: 17, 20, 17, 22, 17, 20, 17, 22, 17, 20, 17, 22, 22. There are 'Sl' (slide) markings under the 17th and 22nd frets. Above the guitar line, there are labels 'Full' and 'Full + 1/2' with arrows pointing to specific notes. The second measure of the guitar line has fret numbers 17, 20, 17, 22, 17, 20, 17, 22, 17, 20, 17, 22, 22. There are 'Sl' markings under the 17th and 22nd frets.

842

834

Итого

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, some beamed together, and a final measure with a fermata. The lower staff is a bass clef with a key signature of one flat. It contains a bass line with eighth and sixteenth notes, some beamed together, and a final measure with a fermata. The piece concludes with a 'Fad' (fade) instruction.

898

[illegible]

57

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs, marked with "Full" and "P". The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with triplets and slurs, marked with "Full" and "P". The system is divided into two measures by a double bar line.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and ties, marked with "Full" and "P". The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with slurs and ties, marked with "Full" and "P". The system is divided into two measures by a double bar line.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and ties, marked with "Full" and "P". The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with slurs and ties, marked with "Full" and "P". The system is divided into two measures by a double bar line.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs and ties, marked with "Full" and "P". The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with slurs and ties, marked with "Full" and "P". The system is divided into two measures by a double bar line.

Full Full Full Full Full Full Full Full Full Full Full

Begin fade out

Full Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full Full

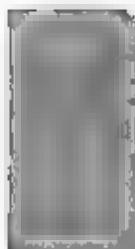
Full Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full Full

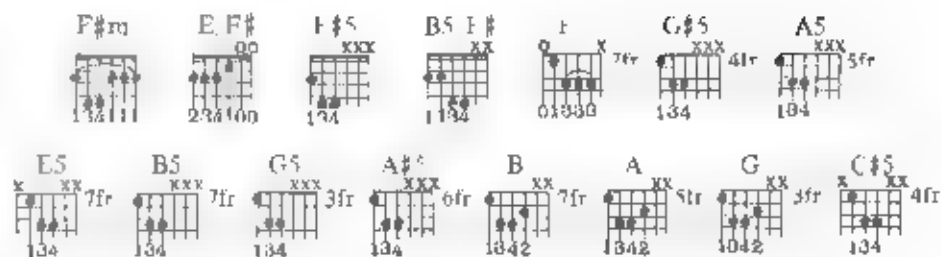
Full Full Full Full Full Full Full Full Full Full Full

Fade out



RIGHTS OUT

Music by Michael Schenker, Phil Mogg, Andy Parker and Pete Way



Intro Medium Rock beat

Lead Gt. 1st

Lead Gt. 1st

F#m E F# F#m

f *p*

Background Guitar

Background Guitar

f

Lead Gt. 2nd

F#m F#5 F#m

f *p*

Background Guitar

f

Copyright © 1977 T. T. Music Ltd

This Arrangement Copyright © 1986 THTH Music Ltd

All rights in the United States and Canada controlled by Tare Blue Music, Inc

International Copyright Secured All Rights Reserved

Verse

F#5 F# B5 F#

1. When love's back and the bat - tie's charg - ing, — runs all the way, —

Bkgd Gutar

F#5 E F#

Up to the front, I'm not go - in'

P

F#5 B5 F# F

May be now your time's — come

(slightly m.w. cu.)

F#5

Verso

2 From the back streets there's a rum - blin', small of an - ar - chy -
 3 You keep count - in' There's no end - in'. That's the way it goes -
 4 Lis - t'n'g to you's like more re - view I've tried thou - sand times.

No more nice - time black boy shoe - shine
 Fright - n'ng thoughts... what's been ta'ght -
 Un - der yo' r feet grass is grow - in'

F#5
 BS/F#
 E

pie in the sky dreams.
 at last now it shows.
 Time we say good-bye.

4 4 4 4
 2 2 0 2
 4 4 4 4
 0 2 0 2
 4 12 2 2 2 2
 0 0 0 0 0 0
 St. St.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, voice, and piano. The guitar part is in the top staff, the voice part in the middle, and the piano part in the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The score includes a guitar introduction, a vocal entry, and a piano accompaniment. The guitar part features a prominent F#5 note in the first measure. The piano part includes a bass line with a 7th fret and a treble line with a 4th fret. The score is marked with "F#5" and "C#5" above the guitar staff.

[illegible]

A5 G5

Hold tight all the end — Better now you know.

A5 A#5 B5 B A

— we'll nev - er wait till to - mor - row —

A5 B5

Lights out, lights — out in Lon - don Hold tight till —

AS G5 To Coda I and II

the end, God knows when I'm com-in' or my min.

St. St.

[illegible][illegible]

Sva

14 17 14 14 17 14 17 14

p p p p p p p p

Sva

14 17 14 14 17 14 17 14

p p p p p p p p

wah noise

Sva

14 17 14 14 17 14 17 14

p p p p p p p p

slow hon.

Sva

14 17 14 14 17 14 17 14

p p p p p p p p

str. band release

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with eighth and sixteenth notes, often beamed together, and includes a '7' indicating a seven-measure rest. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a bass line with eighth and sixteenth notes, often beamed together, and includes a 'P' indicating a piano dynamic. The score is divided into measures by vertical bar lines, with some measures containing a '7' or a 'P'.

[illegible]

Bva.....

(slightly rushed)

Pull

P

Pull

H

SI P

SI

C#5

F#5

Pull

Pull

Pull

Pull

Pull

Pull

Pull

Pull

P

Pull

Pull

C#5

slight bends

Pull

Pull

Pull

P

Pull

P

P

F#5

Pull

Pull

Pull

Pull

1/2

P

Pull

Pull

Pull

Pull

1/2

Coda II

Guitar solo No. 2

F#5, m)

com in' on my

slow bend

5 5 3 3 3 3

Feedback pitch Octave and a 5th higher (F#)

Full

F#5

C#5

Si

Full 1/2

F#5

C#5

Full Rake

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

Full

[illegible]

Musical score for guitar, showing a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and quarter notes, with some triplets. The bass staff shows a complex fingering pattern with numbers 1-12 and a final 'S' marking.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff, starting with a treble clef and a key signature of two sharps. The second system continues the melody on a single staff. The third system shows the melody on a single staff and the bass line on a double staff. The bass line is written in a simplified notation with numbers 1-7 and 9-11, indicating fingerings. The piece concludes with a final measure in the bass line.

F#5 C#5 1/2

continue rocking wah

I P

Fu Fu Fu Fu Fu Fu Fu Fu Fu Fu

Full Full Full Full Full Full Full Full Full

F#5 C#5

Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full

hold wah

D5 A5

hold wah → end wah

Full Full Full Full Full Full Full Full Full

12 14 12 14 12 14 12 14

F#5 C#5 1/2

Full Full Full Full Full Full Full Full Full

12 14 12 14 12 14 12 14



CAPTAIN NEMO

Music by Michael Schenker

Intro

DS Bend neck

AH Bend neck

Pick slides

Top strgs. Top strgs.

Bot strgs. Bot strgs.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Moderately fast

Verse

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Copyright © 1983 Schenker Songs Ltd.

This Arrangement Copyright © 1986 Schenker Songs Ltd.

All rights in the United States and Canada controlled by Rare Blue Music, Inc.
International Copyright Secured All Rights Reserved

A(root) *simile*

12 0 11 0 9 11 0 7 9 12 0 11 12 12

0 10 12 0 10 12 12 0 10 12 0 10 12

11 P 12 H H

A(root)

12 0 11 0 9 11 0 7 12 0 11 0 9 0 11 0 12 0

0 10 12 12 0 10 12 12 0 10 12 12 0 10 12 12 0

H H I I

A, root)

12 0 11 0 9 11 0 7 0 10 12 0 10 12 12 0 10 12

0 10 12 12 0 10 12 12 0 10 12 12 0 10 12 12 0

H H H H

2 3 A(root)

12 0 11 0 9 0 7 0 9 0 10 12 0 10 12 12 0 10 12

0 10 12 12 0 10 12 12 0 10 12 12 0 10 12 12 0

H H H H

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a final measure ending on a double sharp (C#). The bass line is written in bass clef and uses a simplified notation system with numbers 0-9 and a few letters (P, L) to represent fingerings and positions. The score is divided into two measures per system by a vertical bar line. The first measure of each system is followed by a wavy line, indicating a continuation of the melody or a specific fingering pattern. The second measure of each system is followed by a wavy line, indicating a continuation of the bass line or a specific fingering pattern. The score is written on a five-line staff for both the melody and the bass line.

The musical score for 'Verso' and 'A1 (root)' is presented in two systems. The first system, labeled 'Verso', features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The second system, labeled 'A1 (root)', continues the melody with similar rhythmic patterns and a triplet. Below the staff, a guitar fretboard diagram is shown, with fret numbers indicated by circles on the strings. The diagram is divided into two sections corresponding to the 'Verso' and 'A1 (root)' parts. The 'Verso' section shows frets 10, 12, 10, 12, 12, 11, and 9. The 'A1 (root)' section shows frets 10, 12, 10, 12, 12, 14, and 14. The diagram is labeled with 'H' and 'A' at the bottom.

Mode 2

C(root)

Verse

A(root)

A(root)

Guitar solo 1

Bridge

F#(7)

F#(7)

F#(7)

F#(7)

F#(7)

First system of guitar solo notation. The treble clef staff shows a melodic line with notes F#4, A#4, B4, and C#5, each with a 'pull' (F#(7)) annotation. The bass clef staff shows a corresponding bass line with notes G3, A3, B3, and C4, also with 'pull' annotations. Fingering numbers (13, 14, 10, 11, 13, 10, 14, 13, 11) are indicated below the bass staff.

F#(7)

F#(7)

F#(7)

F#(7)

Second system of guitar solo notation. The treble clef staff continues the melodic line with notes D#5, E5, F#5, G#5, A5, B5, and C#6. The bass clef staff continues the bass line with notes D4, E4, F#4, G#4, A4, B4, and C5. Fingering numbers (11, 11, 14, 11, 14, 14, 11, 13, 11, 13, 13, 11, 13, 11, 11, 13, 11, 13, 11, 12, 11, 9, 11, 0) are indicated below the bass staff.

1. terl. do

B7

A7

(Keyboards)

Keyboards notation. The treble clef staff shows a chord progression: B7, A7, and B7. The bass clef staff shows a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B34

E^bA^b7

C#7

D

F

Muteu

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 10. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The first system ends with a repeat sign. The second system begins with a key signature change to D major (two sharps). The score is accompanied by a bass line on a separate staff, which consists of a series of numbers (9, 8, 7, 6, 5, 4, 3, 2, 1, 0) indicating fingerings or positions. The bass line is written in a simplified, non-standard notation.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The score is written in a simple, clear style, suitable for a children's songbook.

[illegible]

First system of musical notation. The treble clef staff shows a melodic line with notes F, A, and a triplet of notes. The bass clef staff shows a corresponding line with notes 3, 7, 7, 7, 5, 3, 5, 3, 2. Fingerings and techniques like *Sl*, *H*, and *P* are indicated.

Second system of musical notation. The treble clef staff shows notes D, B, and a triplet of notes. The bass clef staff shows notes 11, 11, 9, 10, 12, 12, (12/10), 12, 12, 12, 12, 14, 12, 14, 10, 15. Fingerings and techniques like *Sl*, *H*, *P*, *Pull*, and *Full* are indicated.

Third system of musical notation. The treble clef staff shows notes A, F, and a triplet of notes. The bass clef staff shows notes 14, 14, 12, 10, 6, 6, 10, 10, 10, 8, 6, 8, 8. Fingerings and techniques like *Sl*, *S*, and *H* are indicated.

Fourth system of musical notation. The treble clef staff shows notes A, F, and a triplet of notes. The bass clef staff shows notes 5, 5, 5, 7, 8, 3, 5, 3, 2. Fingerings and techniques like *Sl* and *H* are indicated.

Disus4 D

8va

Wide vibrato

Full P

Full Full Full

3

10 10-12 14 16 18-14 16 22 22 22 14 14 14-14 15 17

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a quarter rest followed by a quarter note G4. The melody continues with a series of eighth and quarter notes, including a triplet of eighth notes (G4, A4, B4) and a half note (C5). The second system continues the melody, starting with a quarter rest followed by a quarter note G4. The melody continues with a series of eighth and quarter notes, including a triplet of eighth notes (G4, A4, B4) and a half note (C5). The score is written in a clear, legible font, with notes and rests clearly defined. The overall style is that of a traditional folk song transcription.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody begins with a quarter note G4, followed by a half note A4-B4, and then a quarter note G4. The second system continues the melody with a quarter note F#4, followed by a half note E4-D4, and then a quarter note C4. The bass line is shown in a simplified format with numbers 7, 9, 12, and 14 on a five-line staff, indicating fingerings or positions. The score is labeled with '1)' and '2)' at the beginning of the first and second systems, respectively.

Musical score for "The Rose Tree" (No. 100). The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody begins with a treble clef and a key signature of one sharp. The first measure is a whole note G4. The second measure is a half note G4. The third measure is a half note A4. The fourth measure is a half note B4. The fifth measure is a half note C5. The sixth measure is a half note D5. The seventh measure is a half note E5. The eighth measure is a half note F#5. The ninth measure is a half note G5. The tenth measure is a half note A5. The eleventh measure is a half note B5. The twelfth measure is a half note C6. The thirteenth measure is a half note D6. The fourteenth measure is a half note E6. The fifteenth measure is a half note F#6. The sixteenth measure is a half note G6. The seventeenth measure is a half note A6. The eighteenth measure is a half note B6. The nineteenth measure is a half note C7. The twentieth measure is a half note D7. The twenty-first measure is a half note E7. The twenty-second measure is a half note F#7. The twenty-third measure is a half note G7. The twenty-fourth measure is a half note A7. The twenty-fifth measure is a half note B7. The twenty-sixth measure is a half note C8. The twenty-seventh measure is a half note D8. The twenty-eighth measure is a half note E8. The twenty-ninth measure is a half note F#8. The thirtieth measure is a half note G8. The thirty-first measure is a half note A8. The thirty-second measure is a half note B8. The thirty-third measure is a half note C9. The thirty-fourth measure is a half note D9. The thirty-fifth measure is a half note E9. The thirty-sixth measure is a half note F#9. The thirty-seventh measure is a half note G9. The thirty-eighth measure is a half note A9. The thirty-ninth measure is a half note B9. The fortieth measure is a half note C10. The forty-first measure is a half note D10. The forty-second measure is a half note E10. The forty-third measure is a half note F#10. The forty-fourth measure is a half note G10. The forty-fifth measure is a half note A10. The forty-sixth measure is a half note B10. The forty-seventh measure is a half note C11. The forty-eighth measure is a half note D11. The forty-ninth measure is a half note E11. The fiftieth measure is a half note F#11. The fifty-first measure is a half note G11. The fifty-second measure is a half note A11. The fifty-third measure is a half note B11. The fifty-fourth measure is a half note C12. The fifty-fifth measure is a half note D12. The fifty-sixth measure is a half note E12. The fifty-seventh measure is a half note F#12. The fifty-eighth measure is a half note G12. The fifty-ninth measure is a half note A12. The sixtieth measure is a half note B12. The sixty-first measure is a half note C13. The sixty-second measure is a half note D13. The sixty-third measure is a half note E13. The sixty-fourth measure is a half note F#13. The sixty-fifth measure is a half note G13. The sixty-sixth measure is a half note A13. The sixty-seventh measure is a half note B13. The sixty-eighth measure is a half note C14. The sixty-ninth measure is a half note D14. The seventieth measure is a half note E14. The seventy-first measure is a half note F#14. The seventy-second measure is a half note G14. The seventy-third measure is a half note A14. The seventy-fourth measure is a half note B14. The seventy-fifth measure is a half note C15. The seventy-sixth measure is a half note D15. The seventy-seventh measure is a half note E15. The seventy-eighth measure is a half note F#15. The seventy-ninth measure is a half note G15. The eightieth measure is a half note A15. The eighty-first measure is a half note B15. The eighty-second measure is a half note C16. The eighty-third measure is a half note D16. The eighty-fourth measure is a half note E16. The eighty-fifth measure is a half note F#16. The eighty-sixth measure is a half note G16. The eighty-seventh measure is a half note A16. The eighty-eighth measure is a half note B16. The eighty-ninth measure is a half note C17. The ninetieth measure is a half note D17. The ninety-first measure is a half note E17. The ninety-second measure is a half note F#17. The ninety-third measure is a half note G17. The ninety-fourth measure is a half note A17. The ninety-fifth measure is a half note B17. The ninety-sixth measure is a half note C18. The ninety-seventh measure is a half note D18. The ninety-eighth measure is a half note E18. The ninety-ninth measure is a half note F#18. The hundredth measure is a half note G18.





ARMED AND READY

Words and Music by Michael Schenker and Gary Barden

Fast Rock beat
Intro
Main riff

I D A C D# C# B

01993 1393 0111 1333 1939 1933 1333

7fr 5fr 4fr 4fr

F D A

f

g e a

9 9 7 7 5 2 2 3 4 2

0 0 0 0 0 0 0 0 0 0

1

9 9 7 9 7 7 2 2 0 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0

9 9 7 9 7 7 2 2 0 3 4 2

0 0 0 0 0 0 0 0 0 0 0 0

1

Fig. A

E

D

A

E

need you now Like I nev - er did be - fore -
got ev 'ry thing I need and that ain't an

Fig. A

D

A

E

D

A

Is it a c e - nough to do I wan - na
Got a thing

Fig. A

E

D

A

oud e - nough Yes if you don't ap - prove -
or you I wan - na so you jump -

D

A

E

D

A

A⁵

B⁵

you can use the door
ke heu when I ca

(FORKS)

D

Armed and read y
Armed and read y
got a spot
got a spot

(right y maled)

E D A

sight trained on you —

E D A

I'm in o -

2 3

D#4 E (echo) D

light sight } trained on you (you) (you) (you) (you)

Muted)

E D C

Arped and

sightly muted

D C

read y, — don't let me down to

B

right

To Coda

B

Cut-off solo

E + F G A

3rd

A

Slide into double stops from half step below

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style with eighth and quarter notes. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody and bass line. The second system contains the next two lines of the melody and bass line. The lyrics "The Rose Tree" are written below the bass staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, marked with a '1' above the first measure. The second system contains the next two measures, marked with a '2' above the first measure. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The bass line is written on a single staff with a bass clef. The notes are: D3 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half). The tempo is marked 'Allegretto' and the time signature is '3/4'.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a wavy line indicating a trill on the first note (F#4), followed by a series of eighth and sixteenth notes, including triplets. The second system is a guitar-specific notation featuring a six-line staff with a key signature of one sharp (F#). The notation includes fret numbers (1, 2, 3, 4, 5, 7) and a 'P' (pull-off) marking. A 'P H' (pull-off and hammer-on) figure is indicated above the staff, spanning the notes 5 and 4. The piece concludes with a final chord indicated by a wavy line.

D D# E

7 5 4 7 5 4 7 5 4 7 5 4 7 5 4 7 5 4

Choppy

sf

D E D

Full + Full (m 1)

Full

sf

D

Sf

E D A E

H

D.S. al Coda
(Voice) Are you

D A

Coda B

hkdg voc
(to - night)

Are you light
Is it hard

to - night?
e - nough?

(to - night)

Are you
Is it

feeling right?
 (3rd) e - f - g - a - b

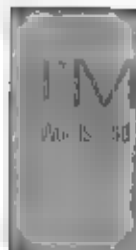
B

right)
 (3rd) e - f - g - a - b

A

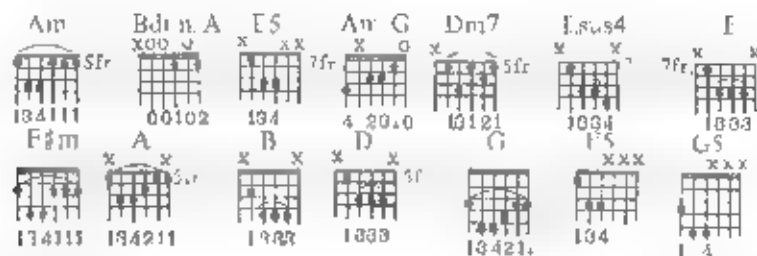
D

A



I'M GONNA MAKE YOU MINE

Music by Andy Nye, Gary Barden, Michael Schenker and Ted McKen



Medium Rock beat

Intro

Drums

Am

(Background guitar) (Slightly muted)

Background guitar Muted

Am, A

Am

Background guitar

E5

Copyright © 1983 Schenker Songs Ltd, Warner Brothers Music Ltd and Paper Music Ltd.

This Arrangement Copyright © 1986 Schenker Songs Ltd, Warner Brothers Music Ltd and Paper Music Ltd.

All rights for the United States and Canada controlled by Rare Blue Music, Inc, Warner Brothers Music Corp and Sweet Carol Music International Copyright secured. All Rights Reserved.

verse

Am

Am G Dm7



The diagram illustrates the experimental setup. A participant is seated at a table, looking at a video screen. On the table, there is a horizontal bar with a vertical rod attached to its center. The rod is connected to a motor unit, which is in turn connected to a power source. A video camera is positioned above the screen to capture the movement of the rod. The video screen shows the real-time position of the rod and the motor unit.

Am, C

These mem - o - ries are sad - der now. —

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a half note F4, and a half note E4. The system ends with a double bar line.

5	4	5
7	5	7

[illegible]

Am G Dm7 Esus4

but we get a get back some how

Am Am, G Dm7

I nev - er Je - ceived_ you so stop win - n'g a - way_

E To Coda Music F#m A

B D E F#m

nev er wan na hear you say (that, I was av ing out a lo

A B D

... (faint lyrics) ...

Chorus

Am G

I wait you I need you

F(5) G(5) Am

I nev - er thought I'd find some - one who'll al -

C F(5) E

ways be there. You know I'm gon - na make you

Am Am, G Dm7

m ne, You said you'd come back a - gain. I

Esus4 E Am Am G
 nev - er knew ex - act - ly when... I nev er could ac cept the pain —

The first system of the musical score. The vocal line (treble clef) has lyrics "nev - er knew ex - act - ly when... I nev er could ac cept the pain —". Chords are indicated above the staff: Esus4, E, Am, and Am G. The guitar accompaniment (treble clef) shows chords and fingerings: 10 9 8 10 9 8, 5 4 5, and 3 4 5.

Dm 7 Fsus4 E Chorus Am
 all the time... I took the blame... I want you!

The second system of the musical score. The vocal line (treble clef) has lyrics "all the time... I took the blame... I want you!". Chords are indicated above the staff: Dm 7, Fsus4, E, and Chorus Am. The guitar accompaniment (treble clef) shows chords and fingerings: 6 5 7, 10 9 8 10 9 8, and 5 4 5 7.

G F(5) G,5
 I need you! I nev er thought I'd find...

The third system of the musical score. The vocal line (treble clef) has lyrics "I need you! I nev er thought I'd find...". Chords are indicated above the staff: G, F(5), and G,5. The guitar accompaniment (treble clef) shows chords and fingerings: 4 5 4, 3 3 3, and 5 5 5.

Am C F#5

some - one who's al - ways be there

1 2

You know I'm gon - na make you You know I'm gon - na make you

Guitar solo

F#m A

u. he.

wah - wah on

B F# D E

1 A A1

b 3 3 3 3

no c
(Engage art. fics.
harmonics while
vibrating string)

Octave
A ..

A A H A H

Coda Am
1st & 2nd
Tacet

(mine,) I want__ you! I need__ you! —

I nev - er thought I'd find __ some - one__ who'll at -

ways be__ there. __ You know I'm gon - na make you

Repeat and fade



TO THE ARENA

Michael Schenker

Chord diagrams for the song:

- D5: 134
- Em: 023000
- Bm: 13421
- D: 12941
- A: 0123
- Gm, Bb: 2 134
- C B: 2 134
- Cm: 134111
- Ab: 134211
- Cm G: 113421
- F7: 131211
- G7 B: 9 140
- Gm: 104111
- Eb: 12341
- F: 134211
- Bb: 12341
- C: 12341
- G5: 134
- Bb5: 104
- F5: 104
- C5: 134
- A5: 023

Moderately fast Rock beat

Intro

Intro musical notation (D5):

Drums: 1 2 3 4 5 6 7 8 9 10 11 12

Bass: 7 7 7 7 7 7 7 7 7 7 7 7

Guitar: 5 5 5 5 5 5 5 5 5 5 5 5

Main theme

Note (Add wah-wah pedal filtering to theme) on repeat muted

Main theme musical notation (Em):

Drums: 1 2 3 4 5 6 7 8 9 10 11 12

Bass: 7 7 7 7 7 7 7 7 7 7 7 7

Guitar: 5 5 5 5 5 5 5 5 5 5 5 5

Continuation of main theme musical notation:

Drums: 1 2 3 4 5 6 7 8 9 10 11 12

Bass: 7 7 7 7 7 7 7 7 7 7 7 7

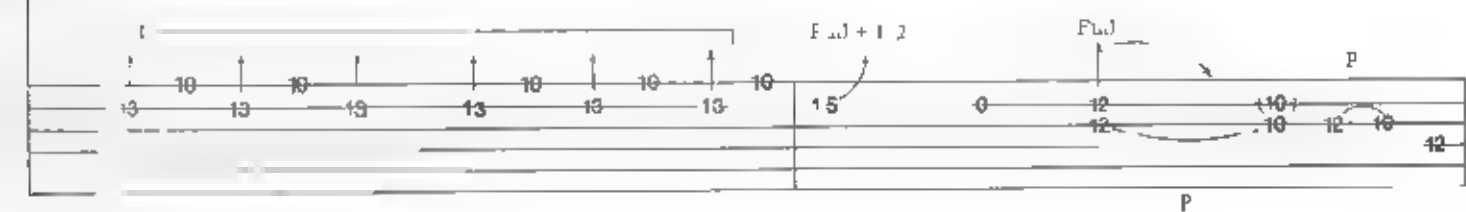
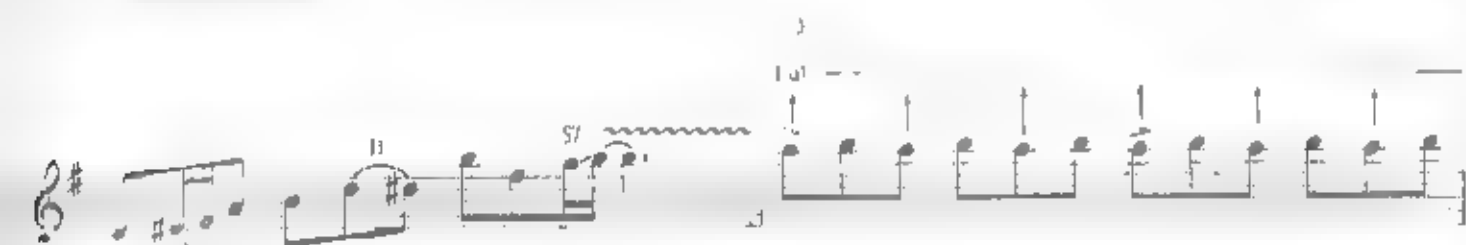
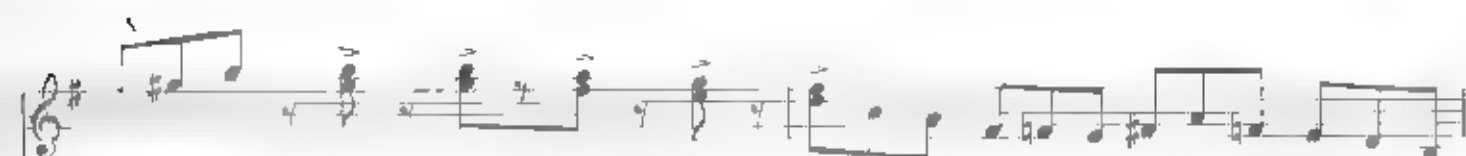
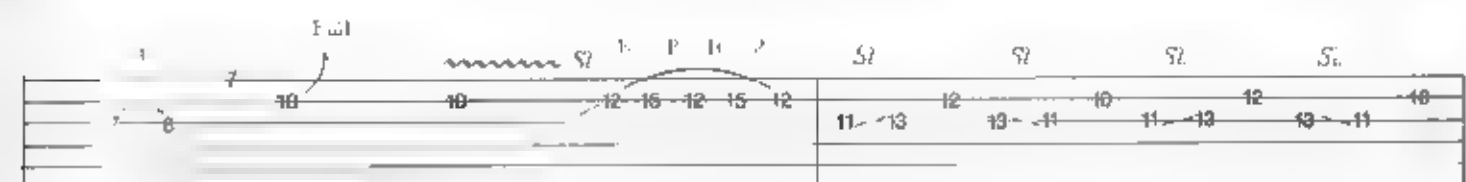
Guitar: 5 5 5 5 5 5 5 5 5 5 5 5

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes. The bottom staff is a six-string guitar fretboard diagram with fret numbers: 3, 0, 0, 0, 0, 2, 5, 0, 0, 0, 0, 2 in the first measure, and 0, 5, 2, 5, 7, 3, 5, 3, 2, 0, 2 in the second measure.

Second system of musical notation. The top staff continues the melodic line. The bottom staff has fret numbers: 0, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0 in the first measure, and 0, 3, 5, 2, 2, 0, 5, 5, 3, 0, 7 in the second measure.

Third system of musical notation. The top staff begins with a measure marked '2'. The bottom staff has fret numbers: 0, 0, 5, 2, 2, 3, 5, 5, 2, 0, 0 in the first measure, and 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10 in the second measure. Above the second measure of the bottom staff is the text 'Solo 1' and 'Bm'.

Fourth system of musical notation. The top staff includes a 'sought bend' instruction with a wavy line. It features a series of notes with '1/2' bend markings and a final measure with a '2' and a 'p' (piano) marking. The bottom staff has fret numbers: 7, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9 in the first measure, and 9, 7, 9 in the second measure. Above the second measure of the bottom staff is the text 'Solo 1' and 'Bm'.



First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Sl* (Sforzando) and *p* (piano). Fingering numbers (10, 12, 13, 11) are indicated below the notes. A *Ful.* (Fulcrum) marking is present above the final note of the first staff.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Ful.* (Fulcrum) and *Sl* (Sforzando). Fingering numbers (10, 12, 13, 11) are indicated below the notes. A *Muted* marking is present at the end of the system.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Lim* (Lento) and *Muted*. Fingering numbers (0, 2, 3, 5) are indicated below the notes.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Lim* (Lento) and *Muted*. Fingering numbers (0, 2, 3, 5) are indicated below the notes.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of eighth notes in the treble and a series of numbers (0, 2, 3, 5) in the bass, indicating fingerings or positions.

Second system of musical notation. Similar to the first system, it features a treble clef staff with eighth notes and a bass clef staff with numbers (0, 2, 3, 5) indicating fingerings or positions.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of eighth notes in the treble and a series of numbers (0, 2, 3, 5) in the bass, indicating fingerings or positions. A section labeled "Solo 2" is indicated above the treble staff.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The notation includes a series of eighth notes in the treble and a series of numbers (0, 2, 3, 5) in the bass, indicating fingerings or positions. A section labeled "Solo 2" is indicated above the treble staff.

[illegible][illegible][illegible]

1.

A

2

Em

Trill
 II P H P H

Trill

II P H P H

A

Trill

Bend neck slight

Pick slide

(wah)

S.

Trill

Bend neck to slightly
 lower pitch

(wah)

Pick slide

Second theme
 Intro
 Gm Bb

(Bass synthesizer)

24

Gradual glissando in synth.

C B

Cr.

The musical notation for the guitar solo is presented in three systems. The first system shows the melody in treble clef with a key signature of one flat (Bb) and a 12/8 time signature. The melody consists of eighth and sixteenth notes. Above the staff, the chords A♭, Cm/G, F7, B♭, and G7 B are indicated. The second and third systems show the fretboard positions for the solo, with numbers 8, 10, 11, 12, 13, and 14 indicating the frets.

[illegible]

135

musical notation for the first system of 'The Rose Tree'. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and sixteenth notes. A 'wah!' annotation with a wavy line is placed below the final notes of the first staff. Below the staff is a guitar fretboard diagram with two staves. The first staff shows fret numbers 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10. The second staff shows fret numbers 10, 12, 10, 12, 10, 12, 10, 12. A '5' is written above the final fret number in the second staff.

F D Gm Eb F Bb

Full Full Full

H P Sl

3 4 5 5 5 10 11 12 13

5

Sl

Gm Eb F

1 + 1/2

H P

15 15 11 12 13 13 10 8 10 8

D

Sl P Sl

Sl P Sl Sl

10 9 12 10 12 11 14 13 15 15 14 15 44 42 41 12 12 10 8

Gm D Bb C

5 5 5 5 7 5 8 8 9 9 10 10

E♭ **D** *rit* *.....* *rit* *.....*

Trills *P H P St H P L P S L L S*

10 13 15 13 12 13 12 13 12 10 12 10 12 10 8 10 8 10 8 7 8 7 8 7

On repeat ritard gradually

rit *.....* *Slow G* *rit* *.....*

Hola bend

10 8 10 7 14 14 12 18 18

F **B♭** *rit* *.....* *rit* *.....*

18 10 18 15 16 17 16 18 17 17

F **D** *rit* *.....* *rit* *.....*

15 13 12 13 12 15 13 12 15 14 15 17 15 18 18

The image shows a musical score for the 'Lacrimosa' movement from Beethoven's Ninth Symphony. The score is written for voice and piano. The key signature is G major (one sharp), and the time signature is 3/4. The tempo marking is 'ad lib. tempo' and the octave marking is '8va'. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part includes markings for 'Ful' (Forte) and 'P' (Piano). The vocal line includes markings for 'Ful' (Forte) and 'P' (Piano). The piano part includes markings for 'Muted' and 'Ful' (Forte). The score is divided into measures, with measure numbers 10, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806

[illegible][illegible]

8va - - - - -

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

8va - - - - -

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

8va - - - - -

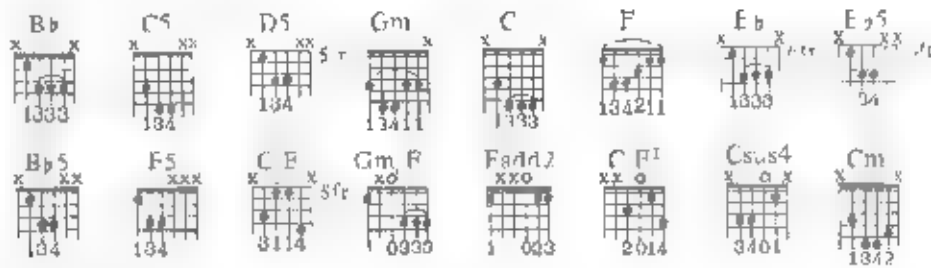
10 9 8 7 6 5 4 3 2 1 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

8va - - - - -

8 7 6 5 4 3 2 1 0 1 2 3 4 5 6 7 8

TACK OF THE MAD AXEMAN

Music by Michael Schenker and Cary Barden



Medium Rock beat

Bb C5 D5 Bb C5

Gtr I

mf Full

Gtr II

mf

D5 m)

Bb Full

C5

D5

Gtr III

Gtr II (sim)

Bb C5

Gtr I

Gtr I $B\flat$ C5 D5(m)

II

Gtr II $B\flat$ C5 D5(m) (unbowed)

Gtr III

Gtr

Bend neck to lower pitch ($\frac{1}{2}$)

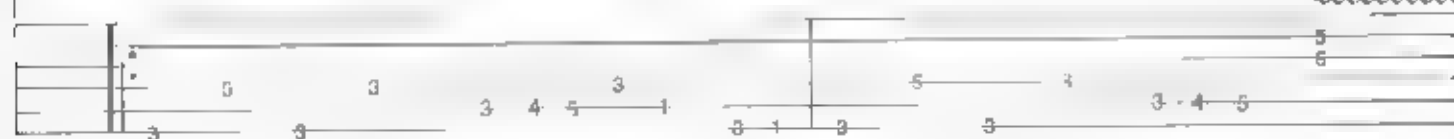
Bend neck ($\frac{1}{2}$)

Verse

Gm



Sneak - in' round the back - streets. Don't stay out too late. That
round town his laugh - ter sounds deep in - to the night.



Gm



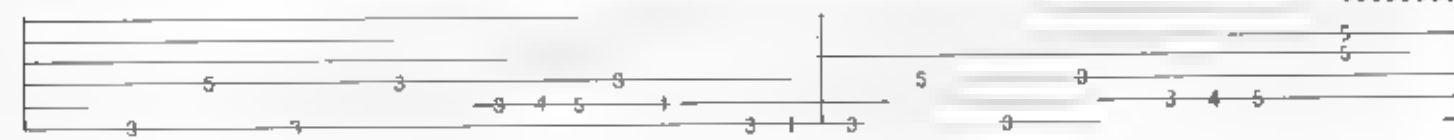
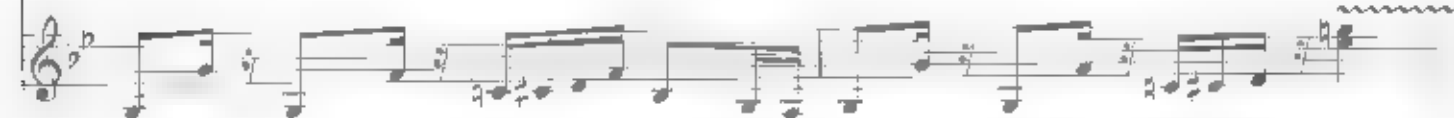
He's got some - thing he wants to give to you. He
flash of knife in the flick - er - ing light's for you He



Gm



cal's n his dreams. with his phan - tom screams... 'cause he
knows when he's down. but he's got to have more



Gm

Hide from shad - ows in the night. On - ly day will save - you. |
thrives on ex - cess cel - e - bra - tion | Got - ta -

Bb

watch the at - tack - of the mad axe - man. He can take you an - y - time he pleas - es.

D5

He wants to make you bleed A

2

D5

make you bleed

Eb F Gm Eb5 Bb5 F5

Time af - ter time you can see him.
 Time af - ter time in the wings you can see him

Eb F Gm F

He's on - ly look - ing for fun in his dreams

C/E

To Coda

Eb

Gm

Ah

Interlude

Gtr I (Slide guitar solo)

F

Fadd2

C/E

First system of musical notation for Gtr I (Slide guitar solo). It consists of a treble clef staff and a six-string guitar staff. The treble staff shows a melodic line starting with a half note F, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The guitar staff shows the corresponding fretting: open string for F, 5th fret for G, 7th fret for A, 9th fret for B, 10th fret for C, and 12th fret for D. The notation includes a 'p' (piano) dynamic marking, a '3' (triple) marking over the last three notes, and a 'Sl.' (slide) marking over the first two notes. A wavy line indicates a slide between the 5th and 7th frets.

Gtr II (Acoustic)

Sustain chord tones

Second system of musical notation for Gtr II (Acoustic). It consists of a treble clef staff and a six-string guitar staff. The treble staff shows a melodic line starting with a half note F, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The guitar staff shows the corresponding fretting: open string for F, 5th fret for G, 7th fret for A, 9th fret for B, 10th fret for C, and 12th fret for D. The notation includes a '3' (triple) marking over the last three notes, a 'Sl.' (slide) marking over the first two notes, and a wavy line indicating a slide between the 5th and 7th frets. The guitar staff also shows the sustain chord tones: 1 2, 1 1, 1 2.

Fadd2

F

Third system of musical notation for Gtr I (Slide guitar solo). It consists of a treble clef staff and a six-string guitar staff. The treble staff shows a melodic line starting with a half note F, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The guitar staff shows the corresponding fretting: open string for F, 5th fret for G, 7th fret for A, 9th fret for B, 10th fret for C, and 12th fret for D. The notation includes a 'p' (piano) dynamic marking, a '3' (triple) marking over the last three notes, and a 'Sl.' (slide) marking over the first two notes. A wavy line indicates a slide between the 5th and 7th frets.

Fourth system of musical notation for Gtr II (Acoustic). It consists of a treble clef staff and a six-string guitar staff. The treble staff shows a melodic line starting with a half note F, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The guitar staff shows the corresponding fretting: open string for F, 5th fret for G, 7th fret for A, 9th fret for B, 10th fret for C, and 12th fret for D. The notation includes a '3' (triple) marking over the last three notes, a 'Sl.' (slide) marking over the first two notes, and a wavy line indicating a slide between the 5th and 7th frets. The guitar staff also shows the sustain chord tones: 1 2, 1 1, 1 2.

C/E¹

Csus4

C/E¹

Csus4

D.S. al Coda



Sl

Sl

Sl

Sl

Coda

Ah.

Watch the at - tack... of the mad axe - man —

f dbk.

p

f dbk.

Double time feel

Note Sustain and allow higher overtone to feed back.

Lead guitar continue feedback into solo

Rhythm guitar)

Sl

G5 $\Delta v a$ $+n1+10$ Bb5 C5 $+n1+10$

(wide vibrato) $F a + \frac{1}{2}$

20 15 10 17 15 17 15 15 15 17

Sl Sl

Eb Cm Eb Cm Eb Cm

10 6 8 5 8 10 6 10 6

Sl Sl Sl

Eb Cm Eb Cm

10 6 10 11 10

Sl

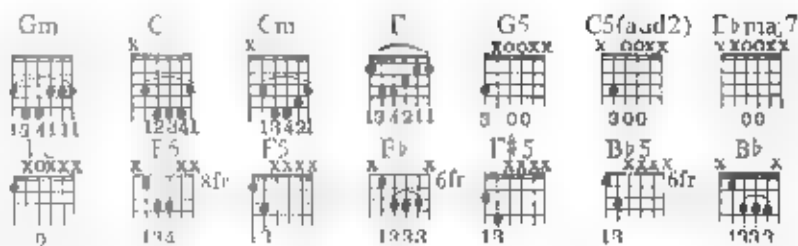
Bb Cm Eb Cm Eb Cm

11 10 11 10 13 15 17 18 17 16 17 16 15 18 17 18 20 18 20

I. P II. P

N AND ON

Music by Michael Schenker and Gary Barden



Poco rubato

Intro



(Polysynth + string synth)

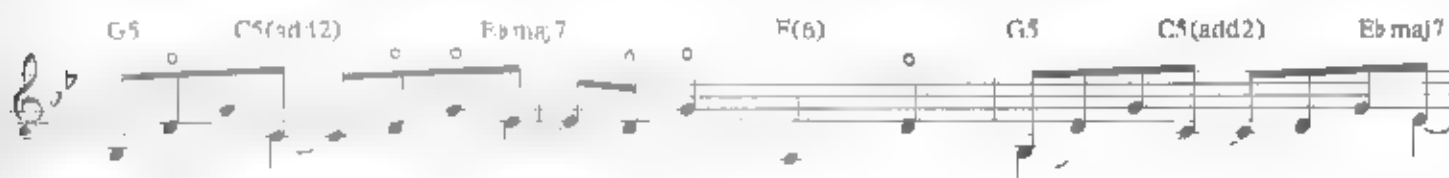


Note: Guitar can simulate this line by swelling each note with volume control and vibrating each note (~~~~~)



(Lead guitar)

background



Background guitar)
picking



First system of musical notation (measures 1-4):

- Staff 1 (Treble Clef):** Measure 1: F5 (F4 with ledger line below). Measure 2: F5 (F4 with ledger line below). Measure 3: F5 (F4 with ledger line below). Measure 4: F5 (F4 with ledger line below).
- Staff 2 (Bass Clef):** Measure 1: 10, 10, 9. Measure 2: 10, 10, 8. Measure 3: 10, 10, 8. Measure 4: 10, 10, 8.
- Staff 3 (Treble Clef):** Measure 1: F5. Measure 2: G5. Measure 3: (5 add2). Measure 4: Ebmaj, 7.
- Staff 4 (Bass Clef):** Measure 1: 0, 0, 0. Measure 2: 0, 0, 0. Measure 3: 0, 0, 0. Measure 4: 0, 0, 0.

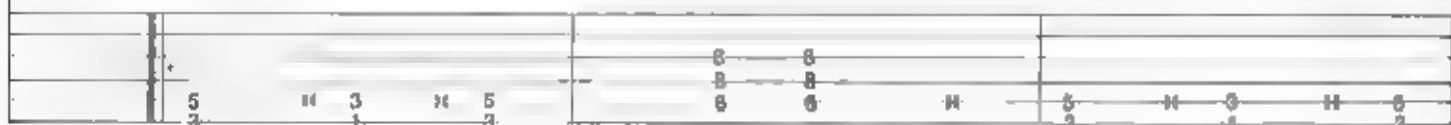
Second system of musical notation (measures 5-8):

- Staff 1 (Treble Clef):** Measure 5: F5. Measure 6: F5. Measure 7: F5. Measure 8: F5.
- Staff 2 (Bass Clef):** Measure 5: 10, 10, 9. Measure 6: 10, 10, 8. Measure 7: 10, 10, 8. Measure 8: 10, 10, 8.
- Staff 3 (Treble Clef):** Measure 5: G5. Measure 6: (5 add2). Measure 7: Ebmaj, 7. Measure 8: F5.
- Staff 4 (Bass Clef):** Measure 5: 0, 0, 0. Measure 6: 0, 0, 0. Measure 7: 0, 0, 0. Measure 8: 0, 0, 0.

Versc



1 3 (A) kiss of the wind_ when the spir - its let fly to the cold - ness of_ the sun_ -
2 Bood on the streets, when the black skies shout and then peo - ple cry_ is more

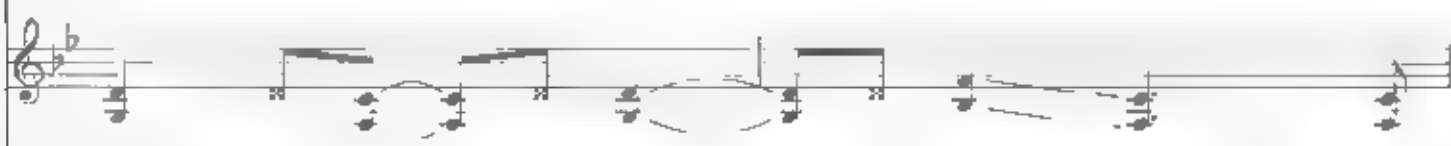


I go no place_ to hide_ no - where to
where is just fade_ a - way re - al - i - ties



run.
soar.

When the
H.s



Sl

Fig A

wind gets high and the mountain sigh. I've got to get back home. crime is his fate, can't think, can't re-late, if-lu-sions seized his mind.

Fig A

The wheel don't wait for no one. The key to all the answers no one at his.

at eyes. Move's Moving)

and on and on and on and on

Fig B

Synthesizer (Harpichord tone) (adapted for guitar)

Look behind the window, winter's come

8va Cm F G

Sl

3

(17)

0 15 18 15 10 15 18 15 10 15 18

8va Eb

15 18 15 18 15 17 15 18 17 15 17 15 17 15 17 15

8va C D

Full P Full P P P P

17 15 18 15 17 15 18 16 15 18 17 15 17 15 18 15

8va Bb F

Full P Full P Full P Full P Full (toco)

18 15 18 15 17 15 17 16 17 16 17 17 15

D.S. al Coda

G η F Gm $\frac{5}{4}$

kiss of the wind... when the

Ryu - *Ful*

(end solo No. 1)

Fig. A

Ful

Coda

B \flat C E \flat F

on and on... and on... and on... and on...

Keyboard plays **Fig. B**

B \flat C E \flat F B \flat C F \flat

On and on... and on...

F B \flat C L \flat F

and on... and on... (2nd time look... be-hind the win-dow, win-ter's)

Guitar solo No 2 (outro)

B \flat C E \flat F B \flat C F \flat

come, _____ On _____ and on _____ and on

Sl. r S H P H

Sl. H P

14 15 13 11 13 11 10 11 10 11 10 12 10 13 12 10 8 8 10 8

(Vocal vamp as background for solo)

Sl. B \flat P C Sl. L P H 1 a

Sl. P Sl H P 1 a

10 8 10 8 14 15 13 11 13 11 10 11 10 11 10 12 10 13 13 13

B \flat C F \flat F B \flat C E \flat

Full Full Full P Sl. Sl. P Sl. Sl.

Full Full Full

16 18 10 17 18 10 11 15 12 11 12 11 10 11

I. P F B \flat C E \flat F

H H A H

H P

10 11 10 12 10 13 12 10 8 8 10 8 10 8 10 8

A H

B \flat C E \flat F B \flat C F \flat

S \flat P S S \flat H P Full Full H

14-15 13 11 13 11 10 11 10 11 10 12 10 13 13 13 14 15 13 14 (15) 13

F B \flat C

Full Full Full Full Full S \flat Full Full

13 13 13 13 13 13 8 17 16 18 15 17

B \flat C F \flat

1 1 2 Full P Full

Hold hand

17 17 17 15 17 15 17 15 17 15 17

Hold hand

F B \flat C E \flat F

P S \flat H H P P Full

15 14 15 17 15 17 15 17 15 16 15 17 18 15 16 17 15 18

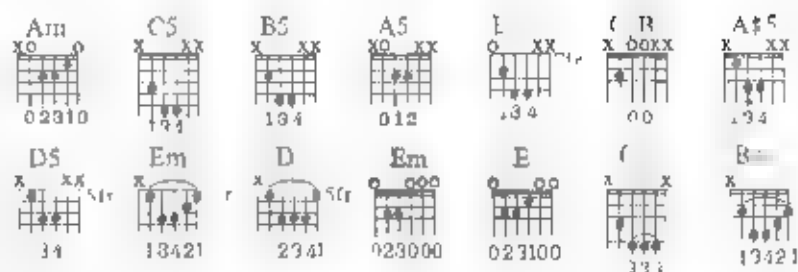
The musical score for 'The Rose Tree' is presented in two systems. The top system is a single melodic line in treble clef, key of B-flat major (two flats), and 2/4 time. It features a series of notes with stems, some marked with '1' and '2' above them, and a 'St.' (staccato) marking. The bottom system is a piano accompaniment in bass clef, featuring a wavy line representing a tremolo or sustained chord, with a 'P' (piano) marking. The score is divided into measures by vertical bar lines, with measure numbers 15, 17, 18, 20, 21, 22, 23, and 24 indicated below the staff.

[illegible][illegible]



DOGS OF WAR

Music by Gary Barden and Michael Schenker



Medium Rock beat

Em)

Em)

V open harmonics bend neck

V open harmonics (1/2) (bend neck)

(L 1)

8va (L)

F#1 3 F#1 2 (Slight bend) 1/2

8va (L)

2 F#1 1 2 F#1 P.S. P.S.

8va (L) (L)

1 2 F#1 1 F#1 1 2 3 F#1

8va C Ben A D E F

F#1 F#1 P F#1

Key signature: E major (E)

Chords: E, E(m)

Figures: 16, 14, 16, 14, 16, 14, 12, 14, 12, 14, 12

Notes: Treble clef, 3/4 time signature, wavy lines indicating tremolos or vibrato.

Chords: C5 loco, B5, A5

Notes: Treble clef, 3/4 time signature, wavy lines indicating tremolos or vibrato.

Chords: C5, B5, A5

Notes: Treble clef, 3/4 time signature, wavy lines indicating tremolos or vibrato.

1. (There's) noth - ing worth tak - ing, and was for - sak - en,
 2. (The) mis - sion com - plet - ed (the) in - nards de - plet - ed

Notes: Treble clef, 3/4 time signature, wavy lines indicating tremolos or vibrato.

(Use guitar [Figure A] For D.S.)

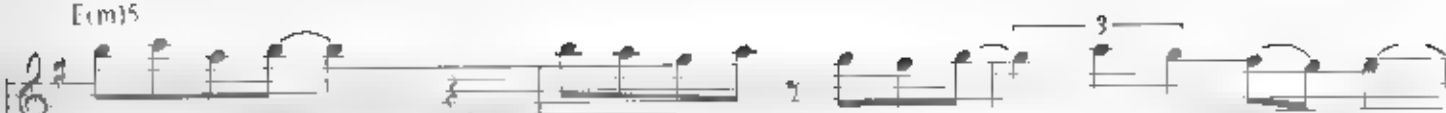
E(m)5

Here on the bright side,

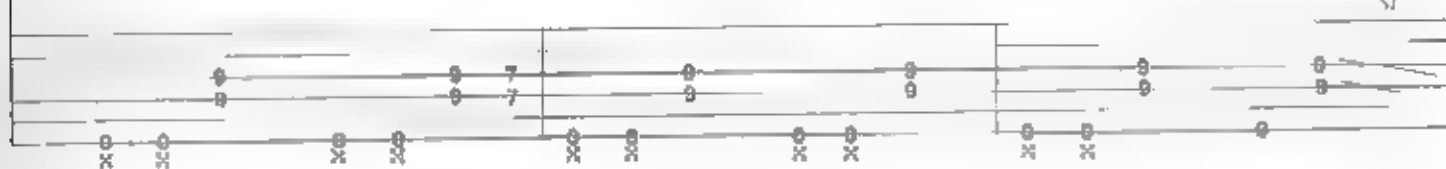
caught in the spot - light

1 3. Warn - ing de - layed, no chance of e - lud - ing,
2. Mis - sion com - plet - ed, all were de - feat - ed,

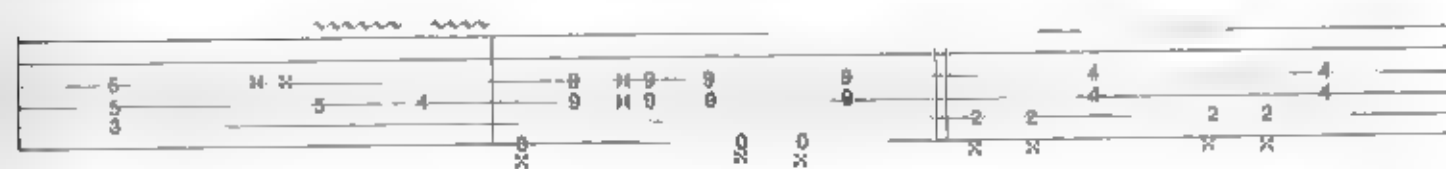
E(m)5



1 3 Time had run out — 1.3 All that was left was the smoke from the ri - ns, —
2. Tacet 2. Blinded with fire, now fled with de - sire, —

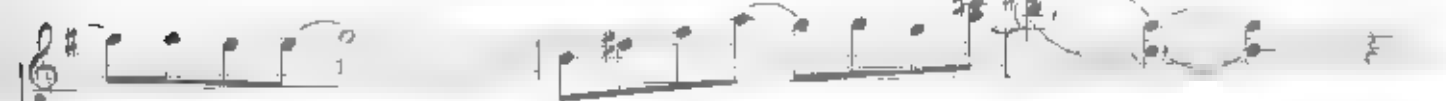


1 3 Shad-ows were long as we forge...
2 Mes - sage came thru on the wings —

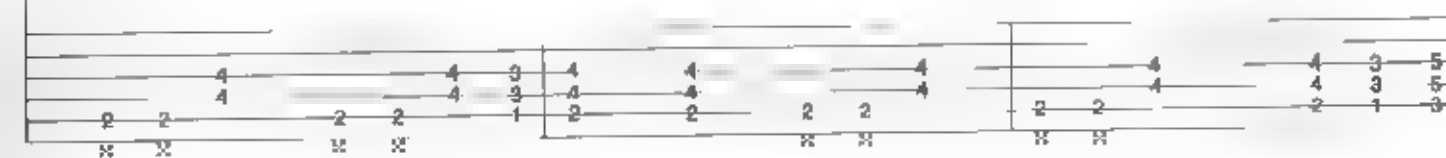


A#5 B5

B5 A#5 C

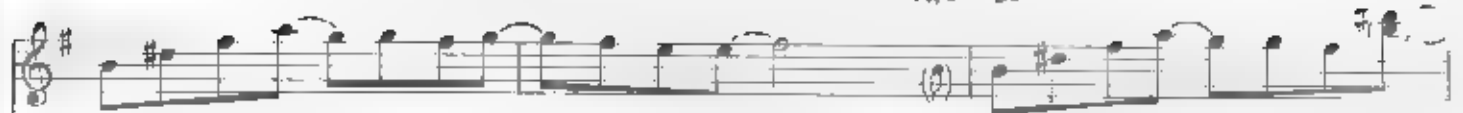


—through the night, — look - ing for signs — of the day
of a prayer — for, the signs were high for a time



B5

A#5 B5



1. Keep .ing their minds_ as they walked_ out of sight_—
 2.3. Snap on the backs_ for the ones — who were dead—

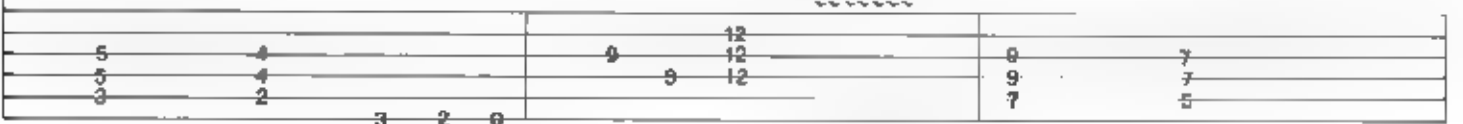
1. lead .ing the ho - urs a - way
 2. till prob - 'bly the wolves_ will at - tack_ .
 3. by some - one fee - ing the same_



It is a — r - dic - leous world_ when you're



out, out n the cold — The dogs of war would



Open up a. o. r. t. s.
 Bend neck for vibra. o.

Em(5) D5 C5 B5 E(m)5 To Coda

bite the hand_ for a price_ and de - liv - er more!

Band neck

(1/2,)

Band neck (1/2 step lower)

Guitar solo No. 1

Em D H P P P etc. Em D

P H P P P H P P P

C B(m) Em

P P H

D Em D

P P P P P P P

Note the timing of way of any figure of holds forms Rock as per grad at y o change and emphasis.

First system of musical notation. The treble clef staff shows a melodic line with notes and rests, including a wavy line indicating a vibrato. The bass clef staff shows a bass line with notes and rests. Chord symbols **F**, **Bm**, and **A** are written above the staff. A label "Hold chord form" is present below the bass staff.

Second system of musical notation. The treble clef staff shows a melodic line with notes and rests. The bass clef staff shows a bass line with notes and rests. Chord symbols **Fm**, **D**, **F#**, and **D** are written above the staff.

Third system of musical notation. The treble clef staff shows a melodic line with notes and rests. The bass clef staff shows a bass line with notes and rests. Chord symbols **Bm** and **F#** are written above the staff. A label "M" is present below the bass staff.

Fourth system of musical notation. The treble clef staff shows a melodic line with notes and rests. The bass clef staff shows a bass line with notes and rests. Chord symbols **Ebm** and **D** are written above the staff.

Fifth system of musical notation. The treble clef staff shows a melodic line with notes and rests. The bass clef staff shows a bass line with notes and rests. Chord symbols **C** and **Bm** are written above the staff. A label "wide vibrato" is present below the staff. A label "(B>gnd)" is present at the bottom right.

[illegible]

Slide guitar techniques:

- Double-stop bends: Full, 1/2, Full
- Gradual double bend to full 1st or 3rd

The second system of musical notation continues the piece. It features a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The melody includes a triplet of eighth notes and a bend mark. The bass line is shown on a four-line staff with fret numbers (0, 3, 2, 0, 3, 2, 0, 0, 2, 1, 0, 3, 0) and a bend mark. A circled 'D' with the text '(Down to D)' is in the upper right corner.

Musical score for "The Rose Tree" in G major, 4/4 time. The score is written for a treble clef instrument and a bass line. The melody begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff contains the melody, and the second staff contains the bass line. The melody is marked with a 'C' for common time, a '4' for the time signature, and a '2' for the measure. The bass line is marked with a '2' for the measure. The score includes a repeat sign and a double bar line. The melody is written in a treble clef, and the bass line is written in a bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is marked with a 'C' for common time, a '4' for the time signature, and a '2' for the measure. The bass line is marked with a '2' for the measure. The score includes a repeat sign and a double bar line.

Aug Em D Em D

C Bb Eb

out comes Em,5 D5 m,5 D5 C5 Bm

I see a marvelous world when you're out in the cold

F#m D5 Em,5 D5

Feelings of a wonderful hand for a price

1 2 3 | 4.

C5 Bm Em Em

and de liv er more!

1 2

1/2

out so o

Em D Em D

fade out

C Bm Em

tremolo picking

tremolo picking



TRY ME

Music by Michael Schenker and Phil Mogg

Moderately slow
Piano

Chords and fingerings:

- Cm: 1 3 4 2 1
- Bb: 1 2 3 4 1
- Ab ma₇: 1 3 4 2
- Fm: 1 0 4 1 1 1
- Cm: 1 3 4 1
- Ad: 1 3 4 2 1
- Bb: 1 3 4 1
- Fm⁷: 1 3 1 1 1 1
- E⁷: 1 2 3 4 1

Intro Cm Bb Ab ma₇ Fm Cm Ab Bb Cm Bb/D

mf

Slowly, in 2

V. voc
Cm

1. Tell me why we're never
2. Tell me why we seem to be more than stran-

get-gets
Tell me why you're

no
I'm not slow
B. when you're close

me and whisper, "I need you in the end

morning
ing ght

Chorus



Try me, oh, take me for a lit-tle

walk A d b e - f o r e s e e a n d y o u l e a v e m e w i t h

Ab m₆ 7 Bb 1 2

1 — } f a f

just a sm c, _____ 1 2

Guitar solo (continued)

First system of guitar solo notation. The treble clef staff shows a melodic line starting with a slur over two eighth notes, followed by a series of eighth notes with slurs and accents. Chord symbols C^m and Sl are written above the staff. The bass staff shows a bass line with a 7th fret marker, a slur over two eighth notes, and a 1/2 note. The system ends with a slur over two eighth notes and a 4th fret marker.

Second system of guitar solo notation. The treble clef staff shows a melodic line with a slur over two eighth notes, followed by a series of eighth notes with slurs and accents. Chord symbols B^b and Sl are written above the staff. The bass staff shows a bass line with a slur over two eighth notes, a 4th fret marker, and a 1/2 note. The system ends with a slur over two eighth notes and a 4th fret marker.

Third system of guitar solo notation. The treble clef staff shows a melodic line with a slur over two eighth notes, followed by a series of eighth notes with slurs and accents. Chord symbols F^m and $1/2$ are written above the staff. The bass staff shows a bass line with a slur over two eighth notes, a 6th fret marker, and a 1/2 note. The system ends with a slur over two eighth notes and a 6th fret marker.

(fast bend / release,
finger vibrato)

Fourth system of guitar solo notation. The treble clef staff shows a melodic line with a slur over two eighth notes, followed by a series of eighth notes with slurs and accents. Chord symbols C^m , Sl , B^b , A^b , and $ma7$ are written above the staff. The bass staff shows a bass line with a slur over two eighth notes, a 1/2 note, and a 4th fret marker. The system ends with a slur over two eighth notes and a 4th fret marker.

First system of musical notation. The treble clef staff shows a melodic line with notes E \flat , G \flat , and B \flat . The bass clef staff shows a bass line with notes 6, 7, 8, 9, 10, 11, 12, 10, 8, 6, 7, 8. The system includes a 4-measure rest and a 4-measure rest.

Second system of musical notation. The treble clef staff shows a melodic line with notes G \flat , A \flat , B \flat , and C \flat . The bass clef staff shows a bass line with notes 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 10, 8, 6, 7, 8. The system includes a 4-measure rest and a 4-measure rest.

Third system of musical notation. The treble clef staff shows a melodic line with notes B \flat , D \flat , and F \flat . The bass clef staff shows a bass line with notes 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 10, 8, 6, 7, 8. The system includes a 4-measure rest and a 4-measure rest.

Fourth system of musical notation. The treble clef staff shows a melodic line with notes B \flat , D \flat , and F \flat . The bass clef staff shows a bass line with notes 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 10, 8, 6, 7, 8. The system includes a 4-measure rest and a 4-measure rest.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody begins with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The second system continues the melody with a quarter note on C5, followed by a half note on B4, and then a quarter note on A4. The score includes various musical notations such as notes, rests, and bar lines.

The musical notation for 'The Bird Song' is presented on a grand staff. The upper staff features a treble clef with a key signature of two flats (B-flat and E-flat). The melody is written in a single line, starting with a quarter note, followed by a series of eighth notes, and then a half note. The lower staff is a bass staff, which is mostly empty, with a few notes and rests indicating a simple accompaniment. The notation includes various musical symbols such as clefs, key signature, and note values.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with a long, sweeping slur over four measures. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with a '3' indicating a triplet in the first measure.

Rock 'n' Roll Music by Michael Schenker and Phil Mogg

Rock 'n' Roll Music by Michael Schenker and Phil Mogg



Medium Rock be

434

† 1990-1991

[illegible]
$$I \xrightarrow{1 \text{ km}} N_{\text{max}} \text{ Maf} \xrightarrow{\text{100 km}} \text{B} \xrightarrow{\text{100 km}} \text{C}$$

A number line from -7 to 7. The numbers are written below the line. A vertical line is drawn at 0, and a horizontal line is drawn at 1. The number 1 is written above the tick mark at 1.

[illegible]

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The score is in 2/4 time and consists of two systems. The first system contains the first line of the melody and the beginning of the piano accompaniment. The second system contains the second line of the melody and the continuation of the piano accompaniment. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics "The Rose Tree" are written below the melody. The score is in English and is a public domain work.

[illegible]

Copyright © 1974 & 1978 by Intersong Music Ltd. and Rudolph Slezak Music Verlag GmbH
Philip Mogg's share published in the U.S.A. by Intersong, U.S.A. Inc.
International Copyright Secured. All Rights Reserved
Used by Permission

B E5 D5 L

E5 D5 L L5 D5 E C5

1 2 C5 D5 C5 D5

C Main riff Em

(E5 2nd guitar enters)

(c 4 lead guitar)

Fig. (4 bars)

E(m)5

c. D 5

(Trills)

Verse
 [D] Lm Guitar continues Fig. 1

1 3 Sev en teen and na ture's queen_ you (all) know what I mean_
 2 Shal low earth as clos an' in a bove her lamps in your street

Twen-ty-one, a lone_ one_ you can
 Lu ci fer_ goes walk in

down see the num bers run_ Now you look so peace_
 for you to meet _ M n-lives pass so slow -

fu y by ly in' there a sleep
 the hands on your clock

With the wings of God_ a-bove you be fore the spir its meet_
 Heav-en's door don't o pen when you knock_

Chorus D5 F5 D5 F5
 Rock hot tom_ rock hot tom_

L A da
 5 6 7 8 9 0 7 5 7 9 9 9 7 5 7 9 9 7 0

Mus. 1150

Bridge

F Half time feel

Em C5 B5

Will the dark

Muted

Muted

F5 G5

ness ever in

Sl

Sl

C5 B5 Em

Will the light re-veals your soul?

pp

Sl

C5 B5 F

One sweet kiss on your

loco

Ful

3

C5 B5

day and ups One long sleep

E1

you'll nev - er know

C5 B5 F5

Where do we go? Where do we

C C5 B5

go? Where do we go from

[G] a tempo
E5

here?

Note: Change timbre of muting by varying right hand pressure.

Muted

Guitar solo No. 1

II E m Note A ternate right and left hand mating

(Finger mute) Sl FM FM FM FM

(Palm mute) PM PM

legato

M I M

PM

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments, including a trill (tr) and a grace note (marked with a small 'v'). A triplet of eighth notes is indicated with a '3' and a slur. The bottom staff is a bass line with fret numbers (5, 7, 6, 7, 9, 7, 5, 7, 7, 5, 7) and a 'SL' (slide) instruction. A 'Gloss pick' instruction is written above the final measure of the bottom staff.

Second system of musical notation. The top staff continues the melodic line with a triplet of eighth notes and a 'Gloss pick' instruction. The bottom staff contains fret numbers (10, 9, 7, 10, 10, 10, 10, 7, 8, 7, 10, 10, 10, 9, 7, 9) and includes 'SL' (slide), 'Gloss pick', and 'P P H' (palm mute, palm mute, hammer-on) instructions.

Third system of musical notation. The top staff continues the melodic line. The bottom staff contains fret numbers (7, 8, 10, 7, 8, 10, 7, 9, 10, 7, 10, 9, 10, 7, 9, 8) and includes a 'SL' (slide) instruction.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff contains fret numbers (7, 5, 7, 5, 7, 5, 6, 7, 5, 7, 7, 5, 7, 9, 9, 7, 8, 7) and includes a 'SL' (slide) instruction.

First system of musical notation. The treble clef staff begins with an **Fm** chord marking. The melody consists of eighth and quarter notes, with wavy lines indicating vibrato. The bass staff contains a sequence of fret numbers: 9, 7, 9, 8, 9, 7, 9, 8, 7, followed by a bar line and then 17, 16.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and vibrato markings. The bass staff contains fret numbers: 15, 17, 15, 17, 15, 17, 15, followed by a bar line and then 14, 15, 17, 14, 15, 17, 14, 15.

Third system of musical notation. The treble clef staff features a series of triplets marked with a '3' and a 'V' (vibrato) marking. The bass staff contains fret numbers: 10, 15, 10, 10, 10, 10, 12, 12, 14, followed by a bar line and then 11, 12, 14, 11, 12, 14, 11, 12, 14, 11, 12, 14.

Fourth system of musical notation. The treble clef staff includes triplets, vibrato markings, and a 'P' (pizzicato) marking. The bass staff contains fret numbers: 11, 12, 14, 12, 14, 15, 12, 14, 12, followed by a bar line and then 15, 12, 15, 12, 14, 12. There is also a 'Full' marking above the staff.

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with notes, slurs, and a triplet of eighth notes. The bottom staff is a six-line bass staff with fret numbers (14, 12, 14, 12, 14, 12) and dynamic markings (Em, Ful, P, Ful).

Second system of musical notation. The top staff continues the melodic line with slurs and a triplet. The bottom staff shows fret numbers (11, 12, 11, 12, 11, 12) and dynamic markings (H, H, P).

Third system of musical notation. The top staff features a complex melodic line with many slurs and a triplet. The bottom staff shows fret numbers (12, 14, 11, 12, 14, 10, 11, 12, 11, 12, 13, 11, 12) and dynamic markings (H, H, H, H, P).

Fourth system of musical notation. The top staff includes a triplet and a section marked "Ful. (Wide vibrato)". The bottom staff shows fret numbers (16, 14, 12, 15, 14, 12, 13, 15, 12, 15, 14, 14, 12, 14, 17) and dynamic markings (Ful, Ful, Ful, Ful, Ful).

The image shows a musical score for the song "The Rose Tree". It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Below the staff, there are two systems of guitar chords. The first system contains the chords 14, 13, 14, 16, 14, and 10. The second system contains the chords 16, 14, 15, 17, and 14, 15, 17. The chords are written in a simplified notation, likely representing fret numbers on the guitar strings.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a piano accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is a simple, folk-like tune. The piano accompaniment is written on a grand staff (treble and bass clefs). It features a simple harmonic accompaniment with chords and single notes. The score is divided into two systems. The first system contains the first line of the melody and the first system of the piano accompaniment. The second system contains the second line of the melody and the second system of the piano accompaniment. The piano accompaniment includes a bass line with numbers 14, 15, and 17, which likely refer to specific chords or fingerings. The score is presented in a clear, legible format with standard musical notation.

Em

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The second system continues the melody, ending with a quarter rest. Below the staff, there are two lines of guitar tablature. The first line of tablature corresponds to the first system of the melody, with fret numbers 14, 12, 14, 12, 11, 14, 12, 11, and 11. The second line of tablature corresponds to the second system, with fret numbers 14, 12, 11, 11, 12, 14, 11, 12, 14, 16, 14, 16, 15, and 16. The score is labeled 'The Rose Tree' at the top right.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a wavy line indicating a trill or tremolo, followed by a series of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The second system also consists of a single staff with a treble clef and a key signature of one sharp. It begins with a wavy line, followed by a series of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The score is marked with a '3' above the first measure of the second system, indicating a triplet. The piece concludes with a final measure containing a wavy line.

E 1

Crush strings with pick muffled

(Feedback)

Note: Press strings firmly against pickhead palm for (p p) staccato effect

Extremely muted

Muted

Muted

Muted

Muted

Note: Gradually decrease muting by releasing pickhand pressure

Muting off

Em

[illegible]

The second system of musical notation continues the melody and accompaniment. The vocal line (treble clef) includes notes with slurs and dynamic markings: 'Tall' (above a note), 'Full' (above a note), and 'Full Wide Vibrato' (above a wavy line). The piano accompaniment (bass clef) features a sequence of notes with slurs and dynamic markings: 'Full' (above a note), 'Full' (above a note), and 'Full Wide Vibrato' (above a wavy line). The system concludes with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody. The second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The first measure of the first system is a half note, and the second measure is a half note. The first measure of the second system is a half note, and the second measure is a half note. The melody is accompanied by a bass line in the lower staves. The bass line consists of a single line with a treble clef and a key signature of one sharp. The bass line is written in a simplified manner, with notes and rests indicated by numbers and letters. The first measure of the first system is a half note, and the second measure is a half note. The first measure of the second system is a half note, and the second measure is a half note. The melody is written in a simplified manner, with notes and rests indicated by numbers and letters. The first measure of the first system is a half note, and the second measure is a half note. The first measure of the second system is a half note, and the second measure is a half note.

14 10 14 etc

Harmony
Diatonic sixth below principal melody
Note On repeat, add harmony and C# A C# to sequence

2 *continue legato phrasing*

Er Em 1 2 1 2 Bm 3

HP

Full (Wide vibrato) Full Em Bm 3

Full (Wide vibrato) Full p

Em 1/2 1 2 Bm 3

(Slow bend)

Full Full Full Em Bm 3

Full Full Full

Guitar solo No. 2

J Em (With fire) Bar .ne

28

Bar .ne

31 36

En

6 6 6 6

H P H P H P H P H P

Sl Sl Sl

6 6 6 6

H P H P P

Sl

6 6 6 6

P P P P P P P

6 6 6 6

(Slightly behind the beat)

P P P P P P P

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes beamed in groups of five and six. The lyrics 'The Rose Tree' are written below the staff, with 'The' and 'Tree' aligned under the first and last notes of the first group, and 'Rose' aligned under the first note of the second group. The second system continues the melody, with notes beamed in groups of five and six. The lyrics 'The Rose Tree' are repeated below the staff, with 'The' and 'Tree' aligned under the first and last notes of the first group, and 'Rose' aligned under the first note of the second group. The score is marked with 'Full' and 'P' (Piano) dynamics, and includes a 'Sl' (Slight) marking.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of several measures, including a triplet of eighth notes and a half note. The second system contains the piano accompaniment in bass clef, featuring a steady eighth-note bass line and a melody of half notes and quarter notes. The piano part includes a wavy line indicating a tremolo effect on a half note and a final measure with a half note and a quarter note.

The musical score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with several triplet markings (indicated by a '3' over the notes) and a wavy line indicating a vibrato. The bottom staff is a bass line with fingerings indicated by numbers 1 through 7. The piece concludes with a double bar line and a final chord marked with a wavy line.

Im *8va* *F* *u* *Full* *Full* *Full*

S a *F* *u* *F* *u* *F* *u* *F* *u*

R *u* *F* *u* *F* *u* *F* *u* *F* *u*

R *u* *F* *u* *F* *u* *F* *u* *F* *u*

8va Em

First system of musical notation. The treble clef staff contains a sequence of notes with various articulations and dynamics. The bottom staff shows fingerings and dynamics.

8va C

Second system of musical notation. The treble clef staff contains a sequence of notes with various articulations and dynamics. The bottom staff shows fingerings and dynamics.

8va Em

Third system of musical notation. The treble clef staff contains a sequence of notes with various articulations and dynamics. The bottom staff shows fingerings and dynamics.

8va C

B

Fourth system of musical notation. The treble clef staff contains a sequence of notes with various articulations and dynamics. The bottom staff shows fingerings and dynamics.

G

7

9

12

p

f

B

7

9

12

p

f

G

7

9

12

p

f

B

7

9

12

p

f

Sustain

Sustain

Reprise

K

D E

E

D E

E

2 3

4.

D/E E C5 D5 A5

D 5 al Coda
D5 (see page 3)

Coda

C5 B5 A5 D5 E5

E5

Feedback
shriek

C5 B5 A5 D5 E5

D5/E E5 D5/E C5 B5

ritard. gradually

Slower E5

Conducted On cue

Full, Full, Full,

(Unison bends)

Full Full Full

(Tremolo picking)

Cadenza (ad lib tempo) (No time signature)

8va

Freely

Full

Full

H P H P H P H P < 1/2 P P < 1/2

14 12 15 12 14 12 15 12 14 12 15 12 15 12 14 12 15 14 12 14

Note: Bends of less than a half step

8va

8 times

P P P P

15 12 15 12 15 12 15 12

The second system of musical notation continues the melody and accompaniment. The upper staff features a melodic line with a half note (1/2) and a quarter note (1/4) indicated. The lower staff shows the accompaniment with a half note (1/2) and a quarter note (1/4) indicated. The notation includes various musical symbols such as notes, rests, and bar lines.

8va

8va

8va

8va

8va

ARE YOU READY TO ROCK
ARMED AND READY
ATTACK OF THE MAD AXEMAN
CAPTAIN NEMO
CRY FOR THE NATIONS
DOCTOR DOCTOR
DOGS OF WAR
I'M GONNA MAKE YOU MINE
INTO THE ARENA (Instrumental)
LIGHTS OUT
LOOKING FOR LOVE
ON AND ON
ROCK BOTTOM
ROCK MY NIGHTS AWAY
TRY ME
VICTIM OF ILLUSION



With the exclusive PLAY IT LIKE IT IS™ system of just-like-the-record
chord, licks, and solos in traditional and tablature notation.

Cherry
Lane
Music
Co., inc.

quality in printed music

P.O. BOX 430 • PORT CHESTER, NY 10573